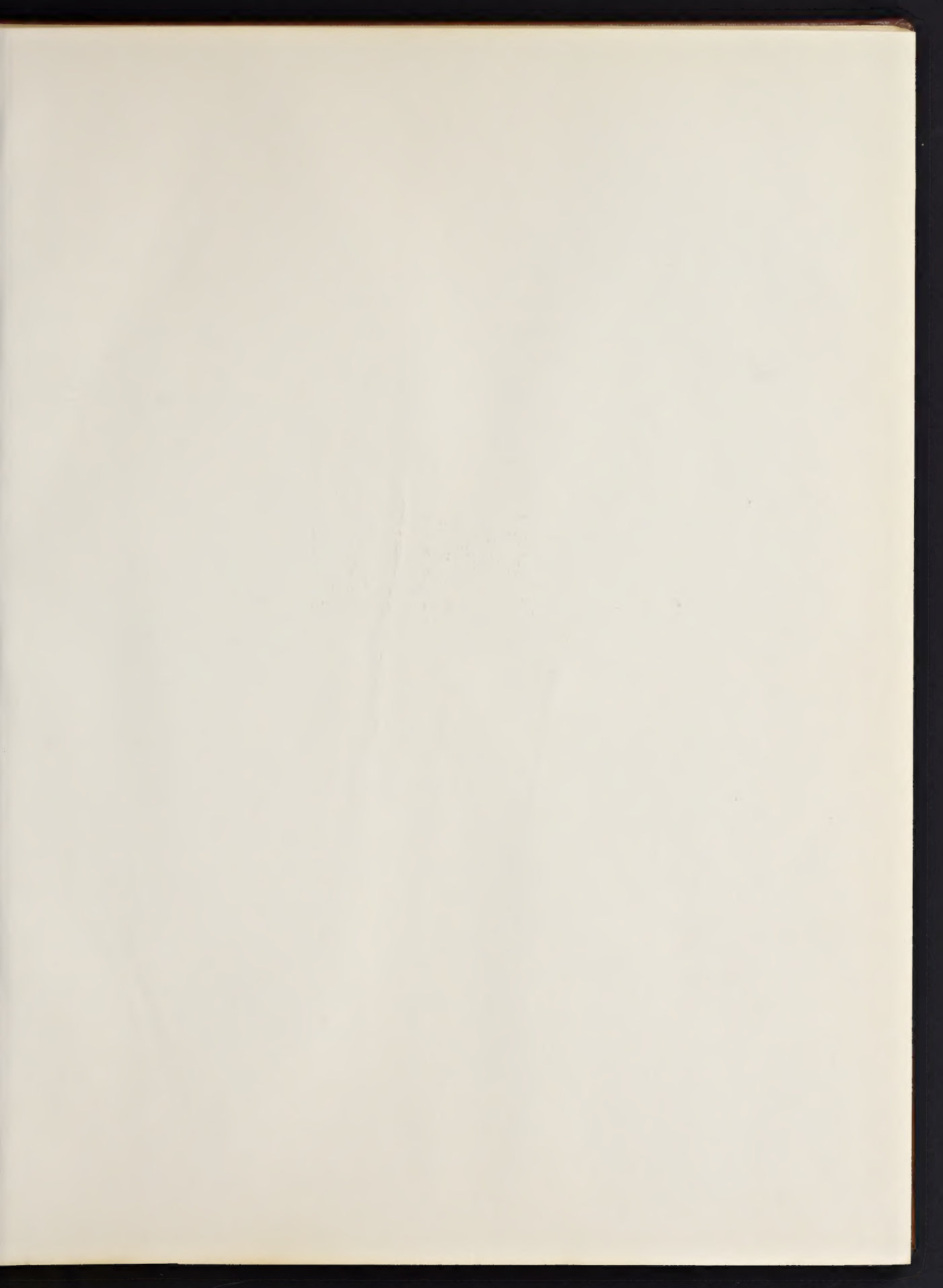




THE J. PAUL GETTY MUSEUM LIBRARY









THE COMPLETE WORK
OF
REMBRANDT

SEVENTH VOLUME

THIS EDITION IS LIMITED TO
seventy-five copies on Japan paper (Édition de luxe)
numbered 1 to 75

AND

five hundred copies on Holland paper
numbered 76 to 575

COPY N° 93

ALL RIGHTS RESERVED

THE COMPLETE WORK
OF
REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

WILHELM BODE

DIRECTOR OF THE ROYAL GALLERY, BERLIN

ASSISTED BY

C. HOFSTEDE DE GROOT

LATE DIRECTOR OF THE PRINT ROOM, AMSTERDAM MUSEUM

FROM THE GERMAN BY FLORENCE SIMMONDS

SEVENTH VOLUME



PARIS

CHARLES SEDELMAYER, PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, 6

1902

ND
653
R4B6
V.7

THE JOURNAL OF

HERBERT

OF THE

OF THE

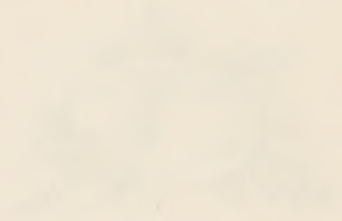
OF THE

OF THE

OF THE

OF THE

OF THE



OF THE

OF THE

OF THE

INTRODUCTION

XXII

PORTRAITS AND STUDIES PAINTED DURING THE LAST YEARS OF THE MASTER 1661 TO 1669

REMBRANDT'S bankruptcy, the loss of his home, the dispersal of his possessions, his art treasures, and even of his studies by a forced sale had been a terrible blow for the artist, one to which many a genius even of the more vigorous order would have succumbed. Rembrandt's art and his activity were in no wise affected thereby, although the embarrassments arising out of these calamities extended over many years, making heavy demands on his time and patience, and necessarily inducing a certain melancholy of mood. These years of depression were followed by a period of keener suffering; misfortune and distress pursued the master to his grave. Rembrandt's bankruptcy had not set him free from his creditors. All he earned belonged to them; they laid claim to everything he painted, and pressed new loans upon him on conditions ever more and more merciless. To preserve him from the direst distress, Hendrickje and Titus hit upon the device of starting in business as art-dealers, with Rembrandt as director and expert. In 1661, friends procured him two important commissions for public institutions, one a group of "Regents", the other a picture for the Town Hall of Amsterdam; the latter was not accepted. Some three years later Hendrickje died, after a long illness, and in 1668, Titus, but lately married, followed her to the grave. On October 8 of the following year a grave in the Westerkerk received the mortal remains of the great master; nothing to which his creditors could lay claim was found in the little house on the Rozengracht, in which he had been living with his young daughter Cornelia.

Such were the circumstances and surroundings in which Rembrandt's last works were executed. Disease and old age had not stricken him — he was at most sixty-three years old, and seems never to have suffered from any serious illness — but care and sorrow may have snatched the brush from his hand. Yet, though lonely, and forsaken by nearly all his numerous pupils and friends, and consequently rarely remembered by those who had commissions to give, his activity abated but little during these last years. It is true that he had ceased to etch. Was this because of his failing eye-sight, or because the profit on his etchings no longer sufficed to cover the outlay on

plates and paper? Comparatively few drawings of this period have come down to us, but probably because no one continued to collect them, and also because the master left little of artistic importance in his studio at his death. To have resisted the delight of giving rapid artistic expression to the rich images of his fancy with pen and pencil as long as he could move his hand would have been altogether contrary to his nature, whether he continued to receive commissions for pictures or not. He had never spent much upon models. Landscape studies, indeed, are as rare during these last years as at the time of his bankruptcy, probably because he seldom left the house. On the other hand, the total of pictures we may accept with more or less of certainty as painted during the last eight years of his life is about fifty, and among these are some of the largest and most important of his surviving works. A considerable proportion of these late works, like those of his youth, have only recently come to light, or at any rate, Rembrandt's authorship of them has only recently been established or re-established. We may therefore expect additions to this total in the course of time. We may also conclude, taking into account the lack of appreciation of these late works shown till the last few years, that a very large proportion of them must have perished. In any case, Rembrandt's activity towards the close of his life was considerable, even if it did not rival that of Rubens, an artist who was able to work peacefully under the happiest conditions to the end of his life.

Of the pictures we may ascribe to Rembrandt's last period, only about half are duly vouched for chronologically by the dates upon them. A few undated portraits may be confidently assigned to the same period from the costume of the sitters or other internal evidences. But there is an almost equal number of pictures, as to which, unfortunately, critics are not agreed: some include them among the works painted in the sixties, while others assign them to the fifties. The result is a good deal of obscurity in connection with this last epoch of the master's activity. We shall go more thoroughly into this question in dealing with the historical pictures of this period, among which most of the works in dispute are included.

To the very beginning of this period belongs a work, which has long been unanimously acclaimed as Rembrandt's master-piece, the *Staalmeesters*, or *Syndics* (Plate 486), in the Rijksmuseum at Amsterdam. The five directors of the Draper's Guild of Amsterdam in the year 1661 are seated in their guild-hall round a table, engaged in the verification of their accounts. The conception of the theme differs little from that which had been customary in such works for some fifty years in Holland; but the spiritual relation of the personages to one another, and to the unseen assembly which is figured by the spectator to whom they turn their faces, had never been so rendered, or even attempted. The illumination is simpler than in most of Rembrandt's pictures; the sunny daylight falls into the room from a large unseen window, pouring its full radiance over the whole scene, and bringing out each figure, lighted almost from the front, in all its individuality and significance. The worthy directors wear

their plain black civilian dress, reproduced without the slightest indication of their dignity, without a single picturesque adjunct. The wainscot against which the figures are relieved is of an uniform warm grayish brown tone; it is only in the red Smyrna rug of the foreground that stronger local colours, showing a rich variety of gradation in the bright sunlight, come into play.

In this work, Rembrandt seems to have renounced almost entirely his special methods, his concentrated light, his picturesque arrangement and accessories. The deep and unique impression nevertheless produced by this simple scene among some hundred pictures of the same kind in Holland, sufficiently shows how the master here applied artistic methods of the very highest order, and how skilfully he concealed their use. In no other picture does Rembrandt come so near to Velazquez, widely as the art of these two masters differs in general; *Las Meniñas* is the only work that can be compared to the *Staalmeesters* in its effect. Although Rembrandt has subordinated the various figures to the general effect in the work as a whole, each individual according to his relative importance is so perfectly characterised, that we are induced to believe the master could not have painted a better portrait of any one of them, had he made him the subject of an independent picture. The figures are nearly all on the same plane; even the servant who stands behind is brought almost into line with the rest by the manner in which the upper part of his body bends forward. All again, with the exception of the servant, whose eyes are fixed respectfully upon his masters, are looking at the same point, represented by the spectator, or his whereabouts. This heightens the unity of effect, while monotony is entirely avoided by the variety of pose and illumination given to the heads. The sunlight that quivers throughout the room, is of a reddish golden tone, and of such glow and power, that even the shadows are warmed in part by the strong reflections. The carnations still have something of the amber tone of the master's earlier manhood, but with stronger tones of red in the light and delicate gray shadows. The handling is loose and granular; the soft, "buttery" impasto so characteristic of the painter from about 1645 to 1659, only appears here and there in the penumbra. The breadth of the treatment, which astonishes us when close to the picture, is, in all but the accessories, the result of careful and repeated working over; the heads in particular are painted with the utmost care, the master having worked them over again and again with a view both to the rendering of each personality and their general effect. According to the two dates, 1661 and 1662, upon the picture, it would even appear that after having finished it, he worked it over once more.

In the masterly thoroughness of its technique, the single figure portrait of *A Man in a high Hat, holding a Letter in his left Hand* (Plate 487), belonging to Lord Wimborne at Camford Manor, is closely akin to the *Staalmeesters*. It agrees so entirely, both in costume and treatment, with the similar and equally excellent *Portrait of a young Man with his Hat on a Table beside him* (Plate 488), in Count Wachtmeister's collection,

Vanas, Sweden, which bears the date 1662, that we may safely assign it to the same period. At about the same date, or a year or two later, were painted the large and masterly portraits of a middle-aged couple, the *Gentleman with a high Hat, his Gloves in his left Hand* (Plate 489), and the *Lady with an Ostrich-feather Fan in her left Hand* (Plate 490), in Prince Youssouppoff's collection, at St. Petersburg. Both pictures, which, to judge by the fashionable costume and costly ornaments of the lady, represent a wealthy Dutch couple, are marked by extraordinary vigour of colour, and great skill in the chiaroscuro and the broad, fat handling. As the costumes are entirely black, with a multitude of gray and greenish tones leading up to the dull yellowish white of the collars and cuffs, the carnations are not so rich in warm tones as usual; they are white and yellow in the lights, combined, in the man's portrait, with cool red and gray, and blackish and grayish tones in the shadows, and the light that breaks energetically into the composition is comparatively cool. Another female portrait of a lady in a very rich fashionable costume, possibly a year or two later in date than the above, is the *Young Lady with a little Dog on her Arm* (Plate 491), in the Schongauer Museum at Colmar, a work which was only discovered a few years ago by Dr. Hofstede de Groot hanging among the modern pictures of this gallery. Much slighter in execution than the two Youssouppoff portraits (from the treatment of the hands we might almost pronounce it an unfinished work), it is much richer in colour. The lady wears a dress of a strong red colour, and a fur tippet over her right arm; her costly ornaments of pearls and brilliants, her French costume cut open at the throat, her curls, the ringlets upon her forehead, and the little lap-dog seem to bespeak an aristocratic sitter, and to indicate 1665 or a year or two later, as the date of execution.

The costume is very broadly sketched in with the most consummate mastery; the head, very carefully elaborated, recalls Vandyck in its distinction of pose; the dog, a white and tan King Charles, is excellently characterised with a few fat touches. It is only the hands and arms that affect one disagreeably, by reason of the haste and indifference with which they are dashed in, and their leathery colour. It is obvious that here we have merely the priming.

Two magnificent portraits of old women, painted at the same date, show a new departure as regards illumination. The *Bust of an old Lady in a large Ruff and a black Cap* (Plate 492), in Lady Wantage's collection, London, and the stately *Portrait of an old Lady in an Arm Chair, wearing a Widow's Cap and a large Ruff* (Plate 493), bought a few years ago for the National Gallery, are illuminated only by a ray or two of bright sunshine, falling sideways from above, that glance off the faces to concentrate all the light on the wide ruffs, across which the shadows of the heads fall to one side. The picturesque and deeply sympathetic rendering of advanced age in these portraits recalls those painted nearly thirty years earlier, such as the old lady of 1634, also in the National Gallery; but the treatment is superficially much simpler, and even larger and more masterly, the effect even more spiritual; the brushing is fat and loaded; the

impasto seems dry in comparison with the sketchy, fluid handling of the parts in shadow of that earlier period, when it was the master's practice to leave the thin brown priming almost bare in the shadows.

In common with the personages represented in all these portraits, the *Old Gentleman with a pointed Beard, and a long silver-mounted Cane* (Plate 494), in the collection of Dr. Oxhotchinsky in St. Petersburg, belonged to the upper ten thousand of Holland. The coat of arms in the background of the picture has led to the identification of the sitter as Dirck van Os, a wealthy citizen of Amsterdam. This gaily coloured device, very disturbing in its proximity to the head, is certainly not by Rembrandt, and is, in fact, a comparatively modern addition; it was copied from the back of the picture or from the frame when the work was restored. Unfortunately, the renovation was all too thoroughly carried out; the picture is a mere shadow of a Rembrandt, so merciless was the cleaning which made extensive re-touching necessary. The handling was originally loose and granular, the characterisation of the old man in his declining years extremely life-like, yet simple and unpretentious. As far as it is possible to judge in the present state of the picture, we may assign this portrait also to the beginning of this period, about 1662 or 1663.

Stronger and more highly concentrated illumination with darker shadows distinguishes two male portraits, now in the Metropolitan Museum at New York, to which they were presented with the Marquand Collection. The effect of light could never have been a very pleasing one, even allowing for a certain deterioration by the darkening of the colour and other injuries; the small amount of light, concentrated on one side of the face and on the collar, is too harsh, and the shadows, especially in the face, are too dark and black; the local colours, too, make very little effect as isolated tones. The loose, careless handling is likewise unattractive. This applies to the portrait of a *Pale young Man with long Hair and a broad-brimmed Hat, his left Hand in his Coat* (Plate 495), as well as to the more piquantly treated portrait of a *Man in a broad-brimmed Hat with a dark Beard and long Hair* (Plate 496), his right cheek only illuminated by a harsh ray of light, while the rest of the head is in deep shadow, the dark effect of which is heightened by the dark beard and black hair, which stand out in sharp relief against the white collar. The portrait of a *Youth with a black Cap and long curling Hair* (Plate 497), in Lord Leconfield's collection at Petworth, is lighter and more fully illuminated. In its vigorous treatment and fat impasto it is closely akin to the two pictures in the New York Museum. As it bears the date 1666, we may assign the other two pictures to about the middle of the sixties, or at any rate to the period between 1663 and 1666, the costumes supporting this hypothesis.

Type and costume seem to indicate that these three pictures represent simple middle-class folks, such as the frame-maker, Paulus Doomer, and others familiar to us in the portraits of the earlier period. On the other hand, the last actual portraits by the master's hand, all of them dated, again show sitters of the wealthy burgher-class,

whose portraits were certainly painted to order, a proof that even in these years of his greatest isolation and heaviest misfortune, a little circle of faithful worshippers still remained to him, in addition to his personal friends.

In the Hermitage at St. Petersburg there is a picture of 1666, representing *An elderly Gentleman in a high Hat* (Plate 498), described as Jeremias Decker, a designation which, to judge by the age of the sitter, is no doubt incorrect, though the costume and appearance generally seem to prove him a savant or a merchant of Amsterdam. The illumination is like that of the bearded man in the New York Museum; a bright ray of sunshine touches the right cheek, and falls on one side of the collar, which casts subdued reflections into the shadow that shrouds the rest of the face. The curiously indecisive, granular, yet careful and thorough treatment of the carnations, contrasting so strongly with the fused, smooth handling of pictures painted about the middle of the fifties, is carried still further here than in the foregoing pictures, to enforce the reflections of the white collar, which catches the principal light. Against the bluish white of the collar the flesh appears almost russet in tone. The plastic effect of the figure here, as in most of these latest portraits, is enhanced by the light tone or partial illumination of the background, whereas in the portraits painted between 1650 and 1660, the background is as a rule uniformly dark.

A very characteristic portrait of these last years is the *Young Woman, seated, her Hands folded on her Handkerchief* (Plate 499), in the London National Gallery, also painted in 1666. Here again the ground is lighter than the figure. The extraordinarily luminous quality of the carnations is enhanced by the black velvet dress and the black cap that conceals the hair. The strong sunlight falls full into the composition almost from in front, so that the head has very little of the blackish shadow. The curiously worked up, granular impasto of the carnations is rich in local tints, which modify the strong reds of the lips and cheeks.

The manner in which the artist here conceals his stupendous dexterity beneath an apparently elaborate system of careful execution, proclaims a reticence and self-denial unusual in most artists of advanced age, and only manifested by Rembrandt himself in some few pictures of his last years. Another such example is the last of his dated portraits, a *Young Gentleman, seated, with long fair curling Hair* (Plate 500), in Mr. Alfred Beit's collection in London. It is dated 1667. Here the artist, to harmonise the monotonous black of the fashionable costume, the grayish yellow of the fair hair, and the vigorous carnations, has introduced a variety of reds: red undersleeves, and a red chair, both subordinated to the leading tints, and only partially visible; in the background, a dull red curtain. This gives the picture an unwonted richness of colour, as compared with the portraits of this period described above. Like that of the London female portrait, the head here is painted in bright sunshine. The mastery with which the rich tones of the head are juxtaposed and harmonised, the loaded colours worked in, and form and character expressed thereby, shows that

Rembrandt was still in full possession of his artistic powers. The picture, remarkable for its fine state of preservation, is one of the most animated and effective portraits by the master that have come down to us. Several dignified drawings, of equal excellence in their way, in the Louvre and in Lord Warwick's collection, are studies for similar portraits of young gentlemen in the fashionable costume of the day, executed about 1665 or a little later. Two or three masterpieces among the portraits of this period, the portraits in fancy dress, I propose to discuss in connection with the historical compositions, as the majority of these pictures are undated, and there are accordingly differences of opinion as to the period at which they were painted.

The dates of the self-portraits of this last period may be determined with tolerable accuracy; they are either dated, or the age of the sitter enables us to place them approximately. Seven more of these are known to us, all grave and melancholy in character, reflections of the master's harsh destiny and his continuous sorrow and anxiety. The single exception, the *Rembrandt laughing, before the Bust of a Roman Emperor*, is so forced, so full of a strange kind of gallows-mirth, that it bears the same impress in a still greater degree, and in an almost sinister fashion.

According to the inscription upon it, the portrait of *Rembrandt with a Book and a Sword* (Plate 501), in Lord Kinnaid's collection at Rossie Priory, was painted in 1661. As in the self-portraits in the Louvre and the National Gallery painted a few years earlier, the principal light is concentrated in the white and yellow striped head-cloth that is bound turban-wise about the head. A subdued light touches the right side of the face, and falls in a few faint patches on the book and hands. The background is partially illuminated, so that the figure stands out in strong relief against it. This illumination is highly piquant, and is executed with great delicacy; the handling is in general very broad, though it becomes more careful in the head; the carnations are luminous, and even the blackish tones in the shadows are transparent. The master, who was only fifty-five when he painted this picture, seems here to have aged very noticeably, and the features have an anxious, somewhat vacuous expression, which harmonises ill with the glowing splendour of the colour and the vigorous illumination.

Very different in attitude and expression is a smaller bust in the Marquis of Lothian's collection at Newbattle Abbey, near Edinburgh, the *Rembrandt in a gray House-Cap with a white Band* (Plate 502), painted, however, only a year or two later. The life-size head with the bust is a study painted directly on the panel, similar to several small works of from 1650 to 1660, but treated even more in the manner of a picture than any of these. Modelled, as it were, in the fat impasto, like some of Frans Hals' almost contemporary works, it is meagrely illuminated by a gleam of sunshine that touches the upper part of the right side of the face. The shadows contain a good deal of black. The most intense of the dark touches in the eyes, mouth, nose, etc., are put on in the manner dear to Rembrandt during these last years, at the completion of

the work, in a rich fat impasto of brownish black; but the general effect, within the blackish tone, is intensely rich and vivid, especially in the head, where powerful and almost pure local colours are laid on *alla prima*. The expression, like the handling and the illumination, is harsh and gloomy.

The picture seems to have been a preparation for one of the finest of the master's latest portraits of himself, the *Rembrandt in a white Cap, with a Palette, Brushes, and a Mahlstock in his left Hand* (Plate 503) in Lord Iveagh's collection in London. In motive, as well as in conception and treatment, the picture has much in common with another self-portrait, the *Rembrandt before an Easel* in the Louvre, dated 1660. (Cf. vol. VI, Plate 434.) Doubts have sprung up in my mind as to whether this inscription, an old one, but not by the master's own hand, reproduces the original autograph correctly. In several portraits of himself painted towards the end of the fifties (cf. vol. VI, Plate 424 *et seq.*), the master looks so much younger and fresher, that we must suppose a period of five years at least to have intervened between their execution and that of the Louvre picture, even if we take into account that Rembrandt aged rapidly under the stress of adverse circumstances. Lord Kinnaid's picture, again, though it shows the master's features shrunken and pinched, has not the withered mouth, betraying the loss of the teeth, which we see here. Even in Lord Iveagh's picture this is less pronounced. The portrait, which is unrivalled in its earnestness and intensity, is unfinished; the whole of the lower part of the figure is only sketched; the hand which holds the palette was not even touched in, unless, indeed, the sketch was covered over again. These portions, it is true, are very much subordinated, and the effect of the head and the whole attitude is so imposing and so complete, that we scarcely notice the rest. Modern artists have accordingly pronounced this a finished picture; one hears people constantly saying, as they look at it, that every additional stroke would have weakened the impression it makes. But, in painting the hand, Rembrandt would certainly have so subordinated it, that it would have enhanced instead of detracting from the whole; he never left a picture unfinished for such reasons, as all his numerous works attest. The fact that it is unsigned also seems to show that Rembrandt considered it unfinished.

In all these portraits of himself, the light and colour are alike concentrated in the head. The fully illuminated head-cloth, and the black costume, which is kept in chiaroscuro, give increased richness and depth to the manifold tones of the carnations. In the last of the master's portraits of himself, he is less vigorous in illumination, but richer in colour. The coat, cloak, or head-covering, or all three alike, are full of colour, the prevailing tint being generally a reddish brown or a dull red. The carnations are also rich in colour, and consist of reds and yellows combined with occasional cold gray and bluish tones in the shadows, and with strong touches of black, laid on to nose, mouth, and eyes at the completion of the work. Among such portraits are the *Rembrandt in a Cap worn over a parti-coloured Headcloth, with a*

Medal on his Breast (Plate 504), in the Uffizi at Florence, and the *Rembrandt in a reddish Coat and brown Cloak* (Plate 505), in the Vienna Gallery. In these the accessories are much subordinated; the head alone stands out brilliantly from the background, and is modelled almost carefully in rich tones of colour. The expression has no longer the mournful, reserved, and almost defiant character that marks the portraits painted early in the sixties, but rather a peculiar note of chastened peace and intimate self-control. A strange, almost a discordant note is struck among these beautiful portraits of the master in his last years, by the larger picture belonging to Madame von Carstanjen at Berlin : *Rembrandt laughing before the Bust of a Roman Emperor* (Plate 506). The aged and furrowed features, the small scanty moustache, the grizzled hair, show that this portrait must have been painted with those just mentioned about the year 1665. In treatment and colour it is akin to the *Homer* of 1663, though it is even broader and fatter in the impasto, so that it has the appearance of an improvisation, suggested by some accidental incident, the nature of which the spectator cannot guess — a serious defect in the picture. The artist, in a studio-cap of white linen and a dark painting-coat, a long parti-coloured yellowish shawl over his shoulder, his mahl-stock in his right hand, has stepped in front of a Roman bust (whether an actual bust, or one painted in a picture, it is not easy to decide), and turns away from it to the spectator, laughing. What has made the old man laugh so heartily? We cannot guess, and this fixed laughter accordingly distorts itself under the spectator's gaze into a sinister grin, doubly painful on the face of an old man. The master had already essayed the rendering of uncontrolled mirth in some of his youthful self-portraits, which, however, were mere physiognomical studies; but here he was even less successful, and shows himself in an even more unbecoming aspect; it harmonises neither with the grave and profound character of his art, nor with his chiaroscuro. Apart from this, however, the picture is an artistic masterpiece such as only Rembrandt in his last period could have produced, showing a perfection of modelling, a certainty of drawing, a magnificent breadth of handling, only to be found in combination in the works of Frans Hals and of Velazquez. It has further a vigour of illumination, a richness and harmony of colour, a gem-like splendour in the loaded touches of almost plastic colour, that only recur in such power and brilliance in a few of the master's latest historical works, which we shall consider presently.

This picture long passed for Rembrandt's last portrait of himself. But he did not take leave of us in this disguise of the laughing philosopher; there is a portrait which shows him a year or two older, the last picture painted by him as far as we know : *Rembrandt with a light purple linen Cap on his long white Hair* (Plate 507), dated 1669, the year of his death. It belongs to Sir Audley Neeld of Grittleton House, and to the best of my knowledge was first revealed to a large public at the Rembrandt exhibition of 1899 in London. It was said on this occasion that the date was not distinctly legible, but I have seen the picture repeatedly and examined it closely on

an easel in the strongest light, and have always read the date in the same way. The time is further vouched for by the features of the sitter. It is true that he no longer has the look of premature age and of crushing distress and anxiety that marks the portraits of a few years earlier; the furrows in his face have disappeared; his cheeks are plump, but with an unhealthy fullness; he is puffy and flushed, and his hair, which is grizzled in all the earlier pictures, is quite white, and hangs on his shoulders in long silky locks. The attitude, too, for the first time, is drooping, the eyes are vague and dim. It is only just before his death, in connection with this picture, which is nevertheless painted with complete mastery, that we are justified in speaking of the aged Rembrandt.

The portrait-like studies of figures and the fancifully treated portraits of this period are closely akin to the master's renderings of himself. Though but a very few works of this class painted in his last years have come down to us, we have to enumerate a whole series painted at the beginning of his last decade, most of them dated 1661. A well known picture which has been frequently exhibited is the so-called *Rembrandt's Cook* belonging to Mr. A. R. Boughton Knight of Downton Castle, a *Man holding a Knife in his right Hand, and resting his Chin on his left* (Plate 508). Rembrandt is credited with the possession of a *chef*, and in the year 1661 into the bargain! Research among the Dutch archives has given us such a minute knowledge of Rembrandt's circumstances, that this description of the picture now sounds like an irony directed against the artist. Moreover, the person represented does not look like a cook, nor even like a butcher; his costume and the cut of his hair proclaim him a man of the lower middle class, but his features are refined and intelligent. It has been suggested that he was a wood-engraver; or again, he may have been a carver, or a worker in leather, since the knife was evidently introduced to indicate the calling of the sitter. In his reddish brown costume, his head, though it is only illuminated by a subdued light that glances off it, produces an extraordinarily vigorous and vivid effect with its rich, powerful carnations contrasting with the black hair, and the broad, mosaic-like, granular handling. The expression is delicate and sympathetic. That Rembrandt, as has also been suggested, intended to characterise his sitter as the Apostle, St. Bartholomew, by the knife in his hand seems to me improbable, in view of the pronounced portrait-like character of the picture.

Lighter and more fused in handling is the so-called *Young Rabbi in a small black Cap* (Plate 509), in M. Rudolf Kann's collection in Paris, a picture remarkable for the animated and attractive expression of the sitter, and the luminous quality of the carnations, which are more carefully elaborated and rendered in a lighter tone of brown than is usual in the works of this period. It also bears the date 1661. Another study of the same year, if we are correct in our reading of the somewhat indistinct date, is the *Man with a large Beard in a black Cap* (Plate 510) in the Hermitage at St.

Petersburg. Here again the treatment of the flesh is more fused and careful than in other works painted after 1660; the carnations are warm and luminous, with powerful red tones about the mouth and eyes, and the whole effect is richer and fuller of colour than can be divined from the photogravure. It is only very recently that any attention has been bestowed upon the large picture of a *Nun in a white Habit, with a large Veil on her Head* (Plate 511), in the Epinal Gallery. The picture has been flayed by a merciless cleaner, but the devout attitude, the earnest expression, the grand and picturesque effect make it still deeply impressive. The manner in which the full light is concentrated on the white garment at the breast, while the face is only faintly illuminated by stray gleams and reflections, and the whole figure stands out as if magically from the intense black of the background, accords with a predilection of the master's about the year 1660. Rembrandt produced a very similar effect by the same means in the stately so-called Portrait of Lutma, a recent acquisition of the National Gallery of London, an effect of even greater force and magnitude, owing to the richer scheme of colour, and the excellent preservation of the picture. This *Seated old Man with a parti-coloured Skull-Cap, and a long Cane in his left Hand* (Plate 512), is a handsome, venerable figure in richly coloured raiment, in which yellow and red, the favourite colours of this late period, predominate. The head, which is very lovingly treated, and strongly emphasised, certainly recalls that of Rembrandt's friend, Lutma the goldsmith, but as early as 1656, when he etched his portrait, Lutma looked nearly ten years older and much more infirm than the sitter in the National Gallery picture. The features too, differ in various ways, and the costume here is too fanciful for Lutma.

A large *Study of two Negroes* (Plate 513) belonging to Mr. George Donaldson of London is dated 1661. Here Rembrandt has renounced his chiaroscuro completely; the grayish-black heads, on which the light has only called forth luminous reflections, as on a bronze, seemed to him more interesting when set half in shadow against a light background. His main preoccupation was to portray these two ugly youths from the dark regions of the earth with all the characteristic peculiarities of their race, and he has succeeded perfectly in the attempt. It was to this end that he painted the heads almost carefully; every thing else is put in in broad masses of colour, that the heads may make their picturesque effect the more completely.

Just as among those self-portraits which, judging by the artist's age, we take to have been painted about the middle of the sixties, we find one or two pictures distressingly black and impenetrable in the shadows, so, too, there are certain studies of the same character which we may consequently assign to the same period. Among such is the *Cook at a Window, with a Rose in her right Hand* (Plate 514) in Lord Leconfield's collection at Petworth. It is only the effect of the strong light that falls full upon the figure, making it stand out in relief against the dark background, that gives a touch of interest to the very unattractive young model. The drawing is negligent, especially in

the hands, the shadows are overdark and heavy, the colour too monochromatic. Weaknesses of the same kind make a still more disturbing impression in the little *Study of the Head of a bearded Man, his Face overshadowed by his Hat* (Plate 515), in the Marquis of Lothian's collection at Newbattle Abbey, near Edinburgh. It is probably the most insignificant and uninteresting picture of the master's later years, and one would be glad to be able to refuse it a place among his works; but in addition to the various traits characteristic of these last years to be noted in it, it bears a genuine signature, and the date 166.. The last figure has unfortunately been cut off with the corner of the panel.

A picture to which the date of 1667 inscribed upon it gives peculiar interest is an unimportant and much injured study of an *Old Man holding a Stick with a gold Knob in his right Hand* (Plate 516), in Lord Northbrook's collection in London. Here again the greater part of the face is in shadow, and the rest of the picture has very little light and colour. Much more delicate and important is a similar study in the Dresden Gallery of an *Old Man in profile in a broad Cap, his Hands clasped* (Plate 517). The very peculiar broad cap, ornamented with a string of pearls, re-appears in two large, late historical compositions, in one of which the whole figure is turned to account again. The treatment of the greenish golden brocaded robe, embroidered with precious stones, is very refined; similar tones are repeated in the mournful, carefully finished head. Here again, as in many of the works of this period, the brightest light is focussed in the finely pleated shirt, which appears in the wide opening cut in the shawl at the throat.



XXIII

HISTORICAL COMPOSITIONS
AND PORTRAITS IN FANCY COSTUME
OF THE LAST YEARS (1661 TO 1669)



THE portraits and studies of this period offered but slight difficulties as regards their chronology. The majority of them are dated, or they bear some other indications from which it is possible to determine more or less exactly the time of their execution. On the other hand, there is a whole series of compositions touching which there is a strong conflict of opinion, as to whether they were painted in the fifties or the sixties. The Rembrandt Exhibitions in Amsterdam and London tended rather to emphasise than to reconcile these differences of opinion. The *Circumcision of Christ* (Plate 518), in Lord Spencer's collection at Althorp, is vouched for by its signature. It bears the date 1661. The style of the composition and the fairly numerous figures still connect this work with the scriptural subjects of the fifties, notably the *Adoration of the Magi* at Buckingham Palace. But the later date of its origin reveals itself, on the other hand, in the very broad, in fact sketchy handling, in the quiet, almost stiff attitudes, and above all, in the treatment of light and colour. The only strong tint is the light yellow of the High Priest's mantle, which receives the principal light, and is echoed in small patches of a paler tone in various other parts of the picture. The eye is at once attracted by this mantle, but does not linger upon it, passing at once over the head of the High Priest, which is in slight shadow, to the Mother and Child. The method of illumination is repeated in the spectators on the left of the sacristan, who enters the solemn event in his book.

Another picture dealing with a theme Rembrandt had already treated with great success, a theme for which he had a special affection, *The Supper at Emmaüs* (Plate 519), is, like this *Circumcision*, composed, in all essentials, on the lines of pictures painted by him in the fifties. On a kind of platform behind an iron railing the Saviour is seated at a round table, in the act of breaking the bread. To the right and left of him sit the two disciples, and the servant stands a little further behind. The strong evening light falls from the open window to the left on the group. In its effect of light the picture is still both delicate and impressive, but the modelling, carried out broadly in very strong colour, has suffered greatly from damages and restorations. The poor

condition of this picture was the cause of its absence from the Louvre for a considerable time. It was lent to the Château de Compiègne, where Dr. de Groot recognised it in 1901 as a work of Rembrandt's, since which it has been re-instated in the Louvre. The remains of the signature seem to indicate 1662, a date which would agree with the broad handling, and the predominance of a light yellow in the scheme of colour. In any case, the picture is certainly not a study for the famous version of the same subject of 1648, also in the Louvre, a hypothesis that has found acceptance in Paris.

A recent fortunate discovery in Dutch archives has fixed the date 1661 as that of one of Rembrandt's largest compositions, the *Conspiracy of the Batavians under Claudius Civilis* (Plate 520), in the National Museum of Stockholm, a picture which, up to the time of this discovery, went by a variety of titles, that of *Ziska's Conspiracy* being the one most in favour. The archivist De Roever of Amsterdam found that a commission given to Govaert Flinck to paint a large picture of the Conspiracy of Claudius Civilis was made over to Rembrandt on the death of his pupil in 1659, and that this picture was in its appointed place two years later, though another was substituted for it the following year. There can be no manner of doubt that the large and hastily treated decorative work at Stockholm, the much disputed subject of which is now clearly established as the conspiracy of the one-eyed Claudius Civilis, is the picture painted for the Town Hall of Amsterdam. Why it was removed we have as little means of knowing as we have of knowing how it came to Stockholm. As it was bequeathed to the Stockholm Academy at the end of the eighteenth century by a certain Madame Peill, who was of Dutch origin, it is supposed that her ancestors brought it with them from Holland.

As the picture that now hangs in the place of the *Claudius Civilis* is very much larger, and as a hasty sketch for the latter in a large drawing of Rembrandt's in the Munich Pinacothek shows a much more extensive composition, it seems evident that the picture at Stockholm is only a small portion of the original work; to make it saleable, or to facilitate its transport, it must have been considerably reduced. But a careful examination of the composition precludes the idea that it was ever so comprehensive as that of the Munich drawing. The figures in the Stockholm picture are quite in the foreground and not in the middle distance, as in the drawing; the persons in front of the table, with their backs to the spectator, stand out against the light (which they conceal) almost in a dark, uniform mass, and a threefold or perhaps fourfold increase of this opaque mass of shadow, which one would have to accept on a contrary hypothesis, would be an artistic impossibility. The canvas as we now see it would, however, allow of a considerable enlargement above, and appears to have been cut away a little on either side, but in composition, and in its impressive illumination, it is so complete that I cannot conceive of further additions to it on the lines of the Munich drawing. One of the two smaller pen-sketches in the Munich Print Room gives the master's first idea for the picture more accurately. Here the figures are quite in the foreground,

and are visible only to just below the knees, but above, as in the other two drawings, there is an additional piece, relatively twice as high as that in the picture, which is filled up with an architectonic background; the figures seem to be divided from it by a low baldaquin, the fringe of which is still visible at the top of the picture; from the two pillars of the archway, through which buildings among trees appear, two large lamps on projecting brackets hang over the assembled Batavians. The drawing, however, is so unpictorial in character, that one cannot imagine the finished work carried out in quite the same manner. It is possible that after the rejection of the picture Rembrandt himself reduced it to make it saleable.

The treatment is so strictly decorative, that the *Claudius Civilis* is generally described as unfinished; but as its purpose was to serve as a decoration, it is probable that the master deliberately refrained from carrying it further. To harmonise with the place in which it was to hang, the whole composition was kept in a light brownish tone, with many pale yellowish and russet tints, and the shadows are considerably lighter than was usual in Rembrandt's works at this late period, even in a composition artificially lighted. Our reproduction is rather darker than the original, whereas the photograph in the Stockholm Catalogue is rather too light.

A dated picture with an ideal figure, the *St. Matthew with the Angel* (Plate 521) in the Louvre, is a work of the year 1661. Few pictures of this period bear so unmistakably the stamp of old age, even in its finer qualities. Earnestness and profundity are certainly well expressed in the figure of the graybearded old man, and the light exercises its full charm here as elsewhere, but there is something peculiarly loose and flaccid in the handling and modelling, especially in the Angel. There are two little *Studies for the Head of the St. Matthew in the Louvre* (Plates 522 and 523), dashed off with a few broad fat touches in luminous colour on a dark ground. One is in M. Rudolf Kann's collection in Paris, the other has passed with the Bonnat Collection to the Bayonne Museum.

A work akin to the *St. Matthew* is a picture only recently brought to light again, the *Homer* (Plate 524), lent by Dr. A. Bredius to the Hague Gallery, the period of which is established by the very distinct signature with the date 1663. The traces of a hand holding a pen in the lower right hand corner of the picture show that it is only a fragment of a larger composition: Homer is dictating his poem to a man seated at his feet. The master has borrowed the noble features of the blind poet from the famous bust in the Naples Museum, a cast of which was in his possession; it is introduced in the so-called *Portrait of Hooft* of 1653 in M. Rudolf Kann's collection. The handling, which has lost something of its original vigour in the processes of mutilation and restoration, is marked by the indecisive brushing, the flickering light, the dull red, and more especially the yellow local tints, repeated in the carnations, and contrasted with strong gray and blackish tones in the shadows, the almost rigid repose of attitude, with all of which we have become familiar in various portraits of this late period.

Three other large half-length figures are akin to the *St. Matthew* and the *Homer*; all — like the former — are seated at a table, reading or meditating. The so-called *Evangelist* (Plate 525) belonging to Messrs. Lawrie and Co. of London, bears a large signature, but of the last figure of the date only the long hooked under-stroke is legible, and this might belong either to a 3, a 5 or a 9; from the colour and handling, I should take 1663 to be the likeliest date. To the same date, we must, I think, assign Mr. Ch. M. Schwab's so-called *Accountant* (Plate 526) at Pittsburgh, and the *Young Man seated at a Writing-Table* (Plate 527) in the Munich Gallery. The latter was erroneously catalogued as a work of Carel Fabritius. The genuineness of the other pictures would probably have been also denied some twenty years ago, in spite of the original signature on the *Evangelist*, for the same want of judgment characterised the dealings of art-critics with the pictures of the masters's last years and those of his early period; the former were generally pronounced the work of pupils, and ascribed to Carel and Bernaert Fabritius, A. de Gelder, N. Maes, and others.

These three scribes show the same affinities one with another as with the *St. Matthew* of the Louvre in size, conception, and composition. May they not also represent Evangelists? Of course, in this case it would strike us as peculiar that Rembrandt should have painted his models just as he found them, — two of them have even the thin, closely clipped moustaches of the period, — dressing them in the usual studio-costumes, like any other model sitting for a study, without any sort of reference to the Scriptures. In his earlier days, when he painted such figures, it was his custom to bestow a certain amount of care on the archaeological details and the appropriate setting, as these were understood in his time. But the master's interest in such accessories, in archaeological exactness, and even in the precise signification of the Biblical text, had gradually relaxed; purely artistic considerations absorbed him more and more, and were made to predominate even in his treatment of such themes as these. It cannot be denied that even in conception these figures hardly rise above the level of the model in fancy costume; they are perfectly unimportant scribes, commonplace in arrangement, almost stiff in attitude, and without any particular charm even in the almost evenly distributed light. It is only in colour that they do not fall short of the standard by which we test their authorship, and that they give valuable indications of their execution during the master's last years. All three are rich and vigorous in colour. Reds and yellows of various shades predominate, relieved by grayish greens and dull browns and grays. In handling they show the diversity that marks so many of the latest pictures. M. Schwab's example has the same dry, loose, loaded impasto as the *St. Matthew* in the Louvre, and most of the contemporary works. The two other pictures are fatter and more elaborate in handling, especially the Munich example, which is in every respect the best of the series, and is notable more particularly for the excellent drawing of the carefully modelled hands.

A similar picture is the *Lucretia*, which is, I believe, in the collection of Mr. M. C.

D. Borden of New York, but of which, unfortunately, we have as yet obtained no photograph. This again is a single half-length figure in a rich and somewhat fanciful Dutch costume of the period, represented by the master with more pathos than skill, in the character of "chaste Lucrece" plunging the dagger into her breast. Such ideal figures were ill-suited to Rembrandt's later artistic development. His indifference to the animation to be won from strong contrasts of attitude and action, or intensity of expression, makes them as a rule stiff and uninteresting, and the vast artistic resources with which he enriched them in a greater or lesser measure, are but little in harmony with their spiritual import. Hence this picture gives us the impression of a Dutch actress, who, after a long monologue in magniloquent verses, shows the sensation-loving public the beautiful and cruel climax in something of a tragi-comic fashion. Pictorially, this *Lucretia*, with the luminous reds and yellows of the carefully painted dress, and the rich delicate blackish tones (contrasts that are repeated in a more subdued key in the carnations), the fat, enamel-like treatment of the luminous impasto, and the subtle play of the light that falls into the composition, is much more attractive than the *Evangelist* series. It is dated 1664. A second picture of the same subject dated 1666, which Waagen described in the Wombwell Collection, has not since appeared in public. Of an earlier version of the same theme we find a record in Dutch archives: it is noted among the assets of Abraham Wys and Sara de Potter in 1658.

A picture hitherto unknown is a similar young female figure, no doubt another personage in Roman history, the *Sibyl* (Plate 528), in Mr. T. J. Blakeslee's collection, New York. The master seems to have taken the idea of the ample, fanciful head-cloth, in which he often draped the heads of his Old Testament heroes, from Italian representations of the Sibyls, from which, no doubt, he also derived the pleasing, but somewhat empty modelling of the young figure, resembling that of the *Flora* in Lord Spencer's collection (cf. Plate 420), in which we also found reminiscences of Italian examples. It would seem that Rembrandt's traffic at this period in works of art, when Italian pictures were especially in request, had brought him into closer relation with Italian art, and had matured the passing impressions he had received therefrom. The *Sibyl* is one of Rembrandt's few summarily executed pictures; the shadows are but hastily laid in, and it is only the full folds of the turban into which the head-cloth is wound that are carefully painted in rich colours, like the turban in the picture of *David playing the Harp before Saul* (cf. Plate 529). The general effect is nevertheless very powerful. As in the picture of *Hendrickje* (cf. Plate 436) in the R. von Mendelssohn Collection at Berlin, the master has here sought to bring the picture at its various stages to a certain state of finish, that it might make in some degree a complete effect at every phase in its development. The face is quite in shadow, and is only faintly illuminated by the reflections from the book in which the *Sibyl* is reading; the full light falls on the variegated turban and the shoulders, which are covered by a light yellow mantle, giving a very piquant effect, akin to that of the

Homer of 1663 at the Hague. It was, however, probably painted a year or two later than this.

Difficulties as to the chronology of the historical pictures begin with the large compositions, so far as these may be assigned to the last six or seven years of the master's life. They are all undated save one, the correct reading of the figures on which has been hotly disputed. Our sole standpoint, therefore, in the determination of their sequence, is the comparison of them with the single figures, studies, and portraits of this period, and with the duly authenticated compositions painted in the fifties. For it is only with these they show such analogies that they might be supposed to have been executed at about the same time. This was the opinion put forward by Vosmaer, as far as the pictures were known to him, and it was again stoutly upheld by Dr. Bredius on the occasion of the Rembrandt Exhibitions at Amsterdam and in London.

The pictures I include in this group are : *David playing the Harp before Saul*, now in the possession of Dr. Bredius, *Haman begging for Mercy before Esther*, in the King of Roumania's collection, the *Fall of Haman* in the Hermitage, *Pilate washing his Hands* in M. Rudolf Kann's collection, all very large pictures with life-size figures, and the smaller *Scourging of Christ* in the Darmstadt Gallery. The *Return of the Prodigal* in the Hermitage is the only one of the group as to which it is unanimously agreed that it could only have been painted in the master's last years. Features common to all these pictures are : the restriction of the groups to a few large figures; the shallowness of the space in which these figures are set, and the dark background from which they vaguely emerge; rich, strong colour with predominant reds and yellows; masterly handling, broad, and in parts positively wild in the rendering of accessories, but marked by the most subtle elaboration in the other parts. In all these pictures the dramatic action is perfectly unimportant; the persons represented are so unmoved, that occasionally they even appear wooden and constrained, and the drawing is neglected; but more than ever before, Rembrandt lays the utmost stress on the expression of inward excitement, the mental state of his characters. His choice of motives was made with this idea before him : he shows us a ruined man suing for mercy (the prodigal son and the disgraced favourite, whom he painted three times during these last years), the Redeemer just before his martyrdom, the Jewish king, a prey to the gloomy misery of his mood, the Roman procurator, seeking to purify himself of the murder imposed upon him. All these typify moments of intense mental excitement, which a Rubens had made the theme of rich scenes full of lively action, which Rembrandt himself, too, in his earlier days, loved to render dramatically, but which he now treats externally with an almost rigid immobility, that the inner emotion may be the more powerfully expressed in the heads. The master's indifference to the charm of line, grouping, and *mise-en-scène*, is carried even farther here than in his pictures of the fifties. In such compositions as the *Jacob blessing the Sons of Joseph*

of 1656, and the more or less contemporary *Denial of Peter*, the scale of which makes them the most suitable for comparison with these pictures, the grouping is still careful; in the *Adoration of the Magi* of 1657, it is even peculiarly rich and complex, whereas in the works above mentioned, it is extremely simple; in some cases, such as the *David before Saul* and the various Haman-pictures, positively naïve.

In illumination again, this group of historical pictures, which I assign to the last years of the master, is dissimilar to all previous works. In place of the concentrated sunlight or candle-light of earlier pictures, the spiritual Rembrandt-light of the later period, falling full into the centre of the composition and only lighting the rest with its reflections, we have here a subdued sunlight, diffused over the figures, and winning its luminous quality chiefly from contrast with the dark background. The medium by which the master achieves his extraordinary effect in these works is almost exclusively colour: its juxtaposition, its luminosity, its handling. He neglects, it is true, the more seductive tones, cherry-colour, purple, a warm gold, tints he loved in the forties and fifties; he renounces the brown general tone, out of which his colours gleamed like gems against some dark foil in the thirties and forties, and to some extent also the fused handling, which gave such a peculiar enamel-like brilliance to his colour. Save in certain small portions of the picture, notably in the heads, his brushing is coarse and rough; it is loaded and granular, looking in the high lights as if it had been laid on with a trowel, while in the shadows it is thin, and often so hasty, that the master has not only worked with the palette-knife and a hog's-bristle brush, but has even used his thumb occasionally, in order to smear over an indifferent passage, or get it finished quickly. This most individual and varied manner of laying on and handling colour, is combined with the most delicate observation of light and colour, and with a comprehension of form that may perhaps be most aptly compared with Michelangelo's technique as a sculptor in his later period.

The colours are unusually vigorous, and in the light appear almost as pure local colours. Red and yellow predominate, in the richest gradations, and the tints combined with these — a subdued green and occasionally a spot of blue — tell but very slightly in the harmony; all the rest, especially the parts in shadow, are kept in dull browns and grays; a strong black occurs but rarely.

This subtle treatment of colour culminates in the carnations, especially those of the face, for the master now subordinated the hands much more than formerly. Not, certainly, for lack of skill to render them, but that nothing might compete with the head; for where he emphasises them, as in the so called *Jewish Bride* or the *Haman before Esther*, the excellently rendered action of the hands makes them not the least among the expressive elements in the picture. But the significance of Rembrandt's pictures of this period lies above all in the heads; the commonplace arrangement, the indifference to beauty of form, the immobility of his figures, all serve as effective foils to the depth and intensity of the facial expression; and so, too, the colour and treatment

are directed more particularly to the heads and the carnations, and serve primarily to bring these into prominence and to inforce their expression.

Cold gray and black, brown and olive tints, with occasional touches of blue, occur in the flesh tones, always in conjunction with warm yellowish and reddish tones, occasionally worked up to harmonise with the effect and the age, the sex, and individuality of the sitter, but for the most part only vigorously juxtaposed by means of stippling, by which the master achieves the extraordinarily strong, vivid impression he produces. His treatment of the carnations is ever new and varied; with all his loading, splashing, enamelling, stippling, smearing, and working up of his rich colour, his manner is always full of a rich individuality of imagination, and amazingly true and impressive in effect. Even what we take at a first glance to have been hastily dashed off without any sort of preparation, proves not infrequently on examination to be the result of a combination of indescribable industry and untiring research with the rich resources of genius and a profound knowledge of artistic value such as perhaps no artist ever possessed in such rich measure as Rembrandt in the evening of his life, which was given up entirely to artistic enquiry and artistic production.

Let us now consider the various compositions I assign to these last seven or eight years. The *David playing the Harp before Saul* (Plate 529), exhibited by Dr. A. Bredius at the Hague Gallery, a work long forgotten by the public, was so little to the taste of its former owner, by reason of the ugliness of the types, and the extravagant handling, that he got rid of it in part exchange for another old picture. It subsequently became well-known at exhibitions in Paris, Chicago, and finally in Amsterdam. The picture has all the characteristics of the group with which we are dealing in the highest degree. The two figures to which the composition is confined are ugly and angular, and far from regal; they are placed side by side tamely enough as regards grouping; the chiaroscuro is perfunctory; the handling has a *furia* and *maestria* only to be found in the same measure in the Brunswick family group, and the *Prodigal Son* of the Hermitage; the impasto shows that peculiar granulated surface, and the combination of colours, in which red and golden yellow predominate, has that brilliance of effect, that sparkle as of gems and precious stones, so distinctively characteristic of all these latest pictures. How earnestly, how movingly the master has expressed the motive! David seems quite absorbed in his music; his coarse hands sweep skilfully across the strings of the harp, stirring such deep emotion in the king, that he catches at the curtain to dry his tears; but in another moment the evil spirit will be upon him, and he will seize the spear that lies against his arm, and hurl it at the player.

There is one apparently sufficient reason for assigning this picture to the period between 1650 and 1660. The Saul seems to have been painted from the same study of a model that served for the king who stands behind the Virgin in the *Adoration of the Magi* in Buckingham Palace, painted in 1657. But this circumstance by no means compels us to suppose that the two pictures were painted at the same time. We know

that Rembrandt occasionally made use of earlier studies again after the lapse of years. I need only instance the figure of the master in the *Workers in the Vineyard*, in the Hermitage, painted in 1637, the exact counterpart of one in the sketch of 1633 of *Christ before Pilate* in the London National Gallery, or the Jacob in the etching of *Joseph telling his Dreams* of 1638, for which a drawing in red chalk of 1631 was used. All other evidences, as I have said, point to the years after 1660 as the time when the picture was painted. The gorgeous material of heavy gold brocade that forms the king's mantle, is rendered with a fat granular impasto; the lighter yellow lining of the dull brown cloak is put in with a broad brush, and in parts is even smeared in with the thumb in all haste, just as in the family-group at Brunswick. The king's hands are equally coarse in treatment, while, on the other hand, the figure of the ugly crisp-haired little Jew, who was the master's model for the David, is almost carefully painted in his beautiful red tunic, with its delicate chiaroscuro. The simple, almost tame composition of the picture, which differs radically from the system of composition adopted in the large pictures of 1656, and even in the *Esther* of 1660, agrees exactly with that of the *Homer* of 1663, in the Hague Gallery (cf. Plate 524), in its original state; just as David is placed at the king's feet here, the scribe was seated at the feet of the poet. The grouping of the figures and their attitudes were closely akin in the two pictures.

A drawing for the *David and Saul*, the handling of which indicates a very late period for the execution of the picture, gives the composition reversed, with the figures in full length, and a couple of additional figures in the background. In this form it looks like a pendant to another large picture, now in the King of Roumania's collection at Bucharest: *Haman begging for Mercy before Esther* (Plate 530). Indeed, the composition here, though again reversed, in its general arrangement, and in the attitudes of the various figures, agrees in all its main features with the *David and Saul*. If the colour and handling are essentially different, this is merely due to the severe injuries this important work has sustained by repeated restorations dating from many years ago. This, again, is the cause of the somewhat tame and colourless appearance it now presents, the coolness of the tone, and the curiously modern effect it makes to some extent. Even the little picture of *Esther* of 1660, in the Roumiantzoff Museum at Moscow, another much damaged work, has preserved its Rembrandtesque character more completely. The original effect was no doubt very much like that of the *David and Saul*. Esther, in a white robe and a magnificent mantle of gold brocade, with a high, crown-like head-dress and a jewelled fillet round her forehead, forms the centre and the focus of light in the picture. The venerable figure of Haman in a dull red dress at her feet, and the king, in darker, more neutral colours, standing slightly behind in chiaroscuro, merely serve to emphasise and complete the rich effect of colour produced by the figure of Esther. Here again the dramatic motive has no touch of psychology; it is only the faces and the delicate animation of the hands that speak a more expressive language.

Another episode from the story of Esther, of exactly the same character as these two pictures in arrangement, expression, illumination and colour, is the example with half-length life-size figures in the Hermitage at St. Petersburg : the *Fall of Haman* (Plate 531), which was conceived by the master much on the lines of the closing scene of a contemporary Dutch tragedy. Haman, in the gorgeous costume of a distinguished Oriental, has advanced to the foot-lights, to take leave of the public in a long-winded oration, while Mordecai and the king stand wearily behind him, waiting their turn to take the stage again. Those who judge a work of art purely by the grouping and the treatment of line will condemn the work as commonplace and indifferent; here again the master relies wholly upon the effect of colour, the spiritual emotion expressed, the picturesque handling. The two figures in the background, the king in his ermine mantle, and Mordecai in his dull yellow robe, are hardly more than spots of colour, which serve to emphasise the solemn Oriental figure of Haman, whose brilliant red garment, lighted up with touches of yellow and gold, yellow under-sleeves, rich purple mantle over his left arm, and high greenish yellow turban with its broad jewelled gold band, produce an extraordinary effect of colour. No picture painted in the fifties can be instanced in which such vigorous local tints appear, nor one in which they occupy even half so much of the surface as here. The handling almost throughout is very broad, as in the *David and Saul*, and as in this, the accessories are very hastily indicated. The illumination, which consists of a strong side-light, sheds an almost equally distributed warm light over all three figures, and partially relieves the background.

The point on which Rembrandt bestowed most care in this *Fall of Haman* was the elaboration of the two turbans. We note the same thing in the two other pictures from the story of Esther at Bucharest and Moscow, and in the *David and Saul* at the Hague. The master's pleasure in still-life dated from his early years; it shows itself in his first pictures, and we see it persisting in his latest works. In this alone we might trace the rich development of his pictorial style through four decades, and follow the epoch-making influence he exercised upon Dutch still-life painting in general at various periods. We have noticed two or three pictures painted at the end of the thirties and during the fifties, in which the figures are completely subordinated to inanimate nature, and play the part of accessories. Yet even in these, Rembrandt is no mere painter of still-life, and in all his other pictures, the minute rendering of accessories serves him merely to support and reinforce his manifold artistic purposes. He had a special fancy for the introduction of turbans. As for his scriptural subjects he sought the originals of his costumes among the Orientals of his own day, with the idea of finding in them an exact survival of those of biblical times, the turban must have been particularly acceptable to him as a picturesque detail of costume. Not, indeed, that he would have introduced it merely when it seemed to him effective from the artistic point of view; Rembrandt was far too conscientious in his adherence to the letter and spirit of the Bible, and to what he looked upon as true to the characters and the period he was

rendering for this. He only introduced the turban in the manner in which, according to his knowledge, it was used in the East itself: as a symbol of the dignity of princes, great functionaries, and patriarchs. The manifold varieties of his turbans seem to have had a distinct significance, their variations being perhaps founded upon his enquiries into the function of this head-dress among the Turks, Persians, and other Asiatics and North-Africans he had opportunities of seeing in Amsterdam, or as to whom he sought information from books. His drawings from miniatures in Persian books are familiar to students of his art. That he occasionally turned them to account in his pictures is evident from the figure of Haman in the Moscow picture, in which type and costume, and above all, the broad turban with the golden pheasant's feathers are reproduced from one of these drawings.

In all these later compositions in which he introduced turbans, he not only did so regularly, and copiously; it seems as if he could hardly satisfy himself with their variety and splendour, and the exactness with which he renders them; they are magnificent passages in all these pictures. On the drawing and elaboration of the turban with the crown on the head of the Saul in the Hague picture, Rembrandt (as various *pentimenti* testify) bestowed as much care as upon the helmet in the well-known portrait of his brother in the Berlin Gallery. Indeed, the turban in itself seems almost pedantically executed for Rembrandt, almost cool and smooth in the rich local colours of the artistically swathed parti-coloured shawl that forms it, which is rendered with all the precision of Gerard Dou. In the picture itself, however, neither the variegated colour nor the careful execution of the turban has any disturbing effect, and this shows to what artistic ends Rembrandt adopted this head-gear. It was not merely to focus the highest lights, as does a ruff, a coif, a white cap or some similar adjunct in his portraits, but rather for the subtler distribution of the light, and above all, as a contrast to the carnations, which the master sets beside the cool local tints in all their luminous vigour, and in all the wealth of varied tones he discovered in the human face. Their picturesque treatment, contrasted with the careful, and somewhat smooth execution of the glittering material and ornaments, is doubly effective. In these pictures, the turban plays the same part as the gorget and occasionally the helmet, and other arms, of earlier works, or the rich jewels of various kinds he introduced in his earliest pictures, and eventually rendered with such consummate mastery both in portraits and biblical compositions during the fifties (cf. vol. III, p. 4 *et seq.*).

The four large scriptural pictures grouped together here date, I should say, from about the year 1665; whether a year or two earlier or a year or two later, I should not venture to decide, taking into account the slightness of the data we have to rely upon in pronouncing upon the chronology of the master's last works. The large *Pilate washing his Hands* (Plate 532), in the Rudolf Kann Collection in Paris, must have been painted at about the same time. Like the pictures above mentioned, it bears no trace of date, nor even of signature. This circumstance — a remarkable

one in the case of Rembrandt's pictures — may no doubt be explained in some cases by the bad condition of the works in question, or the ruthlessness with which they have been treated in the process of re-lining. But, speaking generally, Rembrandt's signature is more often absent on his later than on his earlier works, and this, no doubt, is one of the reasons why these works have been for the most part passed over indifferently, ever since any scientific criticism of Rembrandt's works has been obtained, and that his authorship has been denied them. Such was the fate of the *Pilate*. It came into the hands of the dealers some ten years ago, from Lord Mount Temple's collection, at a very low price, and for years found no purchaser. It is, indeed, a somewhat abnormal work, even as compared with the group of pictures of like dimensions and also with life-size figures, which we have been considering. The types are not those we are accustomed to find in Rembrandt's works; the uniform evening light shows all the figures, even those of the background, equally distinctly, while even the background is rather light; the heads of Pilate and of the High Priest behind him are scarcely thrown into stronger relief by the pale ray of light that touches them. The colours are fairly strong, but there is an almost complete absence of red, the tint that generally strikes the dominant note in Rembrandt's colour-symphonies, often in a variety of gradations, whereas a beautiful deep blue in the tunic of the page who is waiting upon Pilate, is unusual in the master's works. But the dominant colour, yellow, a yellow of a luminous gold and a creamy white tint, is truly Rembrandtesque, and exactly of the quality familiar to us in the latest pictures. The play of light, although it has no strong effects, is peculiarly that of the master, and none but he could have rendered objects in so subtle and picturesque a fashion, or have expressed the solemn emotion of the theme at once so simply and so grandly. Among the warriors in front of the palace there is a negro, whose type recalls that of the study of two black boys painted in 1661, whereas all the negroes of Rembrandt's earlier pictures are of a very different type. Pilate's peculiar flat cap recalls the headdresses of several of the late studies, and of the *Prodigal Son* in the Hermitage.

I have already said that there is now a complete unanimity of opinion among critics with regard to the date of one of Rembrandt's latest pictures. This is the *Return of the Prodigal Son* (Plate 533), in the Hermitage at St. Petersburg, which Vosmaer, strange to say, described as a youthful work of the master's, probably on account of the unusual signature, *R. v. Ryn f.* which we find only on the earlier pictures. In every respect it is the most characteristic and important work of these last years; it is also one of the largest of his biblical subjects, and the figures are even rather more than life-size, an unusual trait in Rembrandt's *œuvre*. The handling is in perfect accordance with the scale; in no other picture is it marked by such extraordinary breadth and confidence; in no other is the colour so luminous and vigorous. If in all his earlier works it is the light that gives its full value to the colour, it may be said of the *Prodigal Son* more emphatically than of any other of the latest pictures, that the colour

brings out the light. The colour is in fact the determining and vivifying element here. Looking at the picture, we lose sight of the rigid repose of the figures, the tame grouping of the personages, set side by side like pillars, the apparent lack of expression, which strike us so unpleasantly in every black and white reproduction of the original; so mighty is the swelling harmony of this rich colour-music, so powerfully does it express the deep emotion of the scene. The prodigal, a lost and miserable sinner, his wasted frame clothed in tatters, has dragged himself forward on his knees in the mud, and cowers distractedly before his father, whose forgiveness he hardly dares hope to win. The father, however, bends over the son, turning eyes full of pity and pardon on his lamentable figure, and lays both hands on his shoulders as a sign that he receives him once more as his son. This noble type of old age, full of love and mercy, achieves its imposing effect mainly by means of the marvellous colour, the juxtaposition of luminous tints, the manner in which the master has modelled it to a certain extent in the paint. In his long light yellow robe with blue-lined sleeves, over which a gleaming vermilion drapery is drawn like a mantilla, and the close cap of greenish golden yellow on his white hair, he seems to gain a double dignity from the contrast with the miserable beggar at his feet, in his dirty white rags with dull gray-bluish, yellowish and reddish patches, laid over and beside each other with the palette knife and a broad brush, like large pieces of mosaic. The dark background, with a wall of undecided brownish, grayish and greenish tones, and three subordinate figures in like neutral tints, throws the richly coloured, luminous figure into still more vigorous relief. In the figure of the steward, standing on the right, the splendour of colour of the principal group resolves itself into deeper, more subdued tones. This pomp and power of colour is the bond of union of the composition, the animating force of the representation; it ennobles the ugly and vulgar forms, and fills the scene with a depth and solemnity of feeling, which make this picture one of the most profoundly moving even of Rembrandt's works.

Among the biblical subjects I ascribe to the master's last years, I have not yet mentioned the only one which is signed and dated, the *Scourging of Christ* (Plate 534), in the Darmstadt Gallery. Unfortunately the only figure of vital importance in this inscription is disputable. In my "Studien" I denounced the old reading, 1658, as erroneous, and tried to show that the third figure was more probably a 6, giving 1668 as the date. At the Rembrandt Exhibition in Amsterdam, where the picture appeared, this was called in question by various critics, who pronounced in favour of the old reading. Repeated examinations of the inscription, which has clearly never been re-touched, have nevertheless confirmed me in my opinion of the correctness of my view, which is also shared by my collaborator, Dr. Hofstede de Groot. The 6 of the third place corresponds exactly to that of the second place; but as only a very little paint remained in the brush, it gave out below in the loop, leaving a gap, which gives the figure almost the appearance of a 5. We find similar interruptions, for the same reason, in the whole of the inscription. In Holland, in Rembrandt's time, the 5, like

the 3, was always so written that the loop, open at the bottom, extended below the stroke, but never stood in a line with the other figures as here; it was regularly so written by Rembrandt himself; to this rule we find but rare exceptions among the hundreds of the master's inscriptions that have come down to us, and these occur almost invariably in very minute signatures, and more especially in those on his etchings. It is hardly reasonable, therefore, to assume that this large and very distinct inscription offers such an exception, the more so as the whole character of the writing tends to show that the figure is a 6 and not a 5.

Such a distinguished connoisseur of Dutch writing and painting as Dr. Bredius would certainly never have pronounced for the old reading, had not the character of the work itself made him doubtful as to its execution during the last years of the artist's life. The picture, the figures in which are scarcely more than a third of life-size, is very carefully executed. But this is no proof of earlier origin; for though the majority of pictures painted in the sixties are broad and in parts hasty in execution, there are nevertheless some very carefully elaborated works of this period, as, for instance, a couple of excellent and carefully finished portraits of the years 1666 and 1667. In addition to this, the character of the Darmstadt picture seems to me much more in keeping with the later than with the earlier date: it has the dry, loaded impasto, the broad masses of light, the rich, vigorous colour with the predominant red and yellow, and the delicate blackish tones, notably in the carnations, that specially mark these latest works. Other characteristics that seem to me to agree most fully with them are the impressive sentiment of the picture, the brutal energy of the executioner's assistants, and the quiet self-control in the expression of the Saviour.

Several portraits, which have so far a connection one with another, that the costumes in all of them were picturesquely arranged by Rembrandt himself, are akin in character to the group of historical subjects with large figures just described. The master's habit of arranging the dress of his sitters was one he had adopted in his earliest pictures, and had retained throughout his life. He loved to deck, not only himself and the members of his family, but his more intimate friends and acquaintances, in a picturesque and even fantastic fashion with hats and draperies of his own arrangement, and ornaments of every sort. A very striking pair of portraits of this kind, which were for a long time in the possession of the Comtes d'Oultremont of Brussels, and are now in the collections of the brothers MM. Rudolf and Moritz Kann in Paris, the *Man with a magnifying Glass in his right Hand* (Plate 535), and the *Woman in a rich Cap with a red Pink in her right Hand* (Plate 536), have certain peculiarities which might seem to justify the opinion that they were painted between 1655 and 1660. In both we find the magnificent red familiar to us in the pictures of the middle of the fifties; in the man's portrait it inclines to purple, in that of the woman to brown; the laying on of the paint in the carnations, too, is of the same character as in the pictures

of this period; it shows, especially in the woman's head, the same rich, buttery touch, the same method of working up the paste. There are, on the other hand, marked differences of treatment, such as the richer and more powerful tones in the light, the blackish tones in the shadows of the carnations, the very broad, sketchy handling of the accessories, especially of the draperies in shadow, and the manner in which the light is focussed on the head, just as in various dated portraits painted after 1665. The costume, too, points to this period; the remarkably wide, heavily lined, quilted sleeves, tightly fastened in front, and, in the case of the man, looking almost like the full sleeves of German students, the woman's little cap, into which the hair is combed back from the forehead, the design of her rich ornaments. The similarity of these two portraits and two larger portrait-groups in the Rijksmuseum and the Brunswick Gallery which, as we shall presently see, bear still more evidently the *imprimatur* of Rembrandt's art in the sixties, makes it even more probable that they were painted at this period; yet we should not perhaps refer them to a later date than about the middle of the decade.

M. Rudolf Kann's *Woman with the Pink*, with her dreamy eyes and sympathetically thoughtful expression, in the splendour of luminous red, with which the gold of a picture-frame against the wall is most delicately harmonised, the masterly modelling of her face, her magnificent *parure* of pearls and diamonds, the full, warm light, concentrated on her head, but casting magical reflections into the surrounding shadow, may be fairly called one of the most beautiful of Rembrandt's female portraits. Very similar in attitude and expression is the bust of a *Young Woman in a black Cap and a slashed black Gown* (Plate 537), in Mr. R. B. Angus' collection at Montreal, Canada. The figure is not in quite such sharp profile, and the head is turned rather more to the spectator, on whom the roguish eyes are fixed. The light falls full on the head, which is broadly executed, with a granular impasto. The rich black of the gown and head-dress, relieved by little touches of white and gold, gives an extraordinary luminosity to the carnations. At the sale of the Duke of Hamilton's collection, the picture (under the strange title of *Saskia*), passed unnoticed, and consequently, fetched a price that plainly showed it had not been accepted as a genuine work of the master's.

The two most important works among these portraits, both as regards dimensions and artistic qualities, are the group of two figures in the Rijksmuseum known as *The Jewish Bride*, and the *Family Group* in the Brunswick Gallery. "They gleam among the other pictures like great posies of brilliant flowers, or piles of many-coloured gems. The heads speak so eloquently to the layman that he is struck with awe, although the remarkable handling strikes him as unfamiliar, while the artist stands lost in wonder at this very technique, trying to discover how the master mixed his palette, and with what implement he could have laid these bold splashes of colour on the canvas".

The work most akin to the portraits of the couple in the Kann Collections is the *Jewish Bride* (Plate 538), of the Van der Hoop Collection in the Amsterdam Rijksmu-

seum. As in most of his portrait groups of two persons — for instance, *The Shipbuilder and his Wife*, the so-called *Burgomaster Pancras and his Wife*, the *Anslo and a Woman*, — the master here too has sought to suggest relations between the persons represented, which we find it difficult to understand after the lapse of centuries. This peculiarity of conception accounts for the very various, but altogether unsatisfactory names and explanations evoked by the picture. Smith puts forward *The Birthday Salutation* as the motive, and Bürger seems to suspect a like anecdotic intention when he says: “ Est-ce ce vieux gentleman qui l’a séduite? est-ce à lui qu’elle doit ses bagues étincelantes et ses riches parures? ” The traditional title of *The Jewish Bride* seems to have been bestowed absolutely at random, if the old interpretation of the episode as a family scene of the Jewish quarter in Amsterdam be accepted: the pair, according to this reading, were, not a married couple, but a father with the daughter he is about to hand over to her husband. The title seems more plausible, if, as modern criticism has frequently suggested, the motive is drawn from Old Testament history, and the man and woman are meant for Ruth and Boaz. But apart from the fact that neither the types nor the costumes show any trace of Jewish character, the heads are so obviously portraits, that this hypothesis again is hardly tenable. No doubt the picture is simply a portrait-group of a Dutch couple, whom Rembrandt wished to immortalise. The long curling hair and thin, closely trimmed moustache of the man, and the woman’s *coiffure* — the hair confined in a net at the back and hanging in short curls at the sides of the head — were fashionable in Holland between 1660 and 1670. The rest of the costumes is, of course, purely fanciful for the most part, chosen according to Rembrandt’s own taste, as we know he loved to choose the costumes of his intimates, arranging them with more or less of novelty and always in the manner most favourable to his sitter. Even in such an early work as the portrait of Saskia as his betrothed in the Cassel Gallery, she wears a similar costume, as in fact she does in the majority of her portraits; we find it again in the portraits of the *Falconer* and *His Wife* in the Duke of Westminster’s collection, and in the two portraits belonging to Mr. Havemeyer painted some ten years later, though here it has been subjected to some curious modifications; it recurs constantly in pictures painted in the fifties, and reappears in the portraits in the Kann Collections just described. Details which, even more than the fanciful costume, favoured the hypothesis of an anecdotic or biblical motive, were the supposed disparity of age between the two persons, and the tenderness with which the man draws the shrinking woman to him. But appearance and costume often produce illusion as to age. We know now, that Jan Six was midway between thirty and forty when Rembrandt painted him, whereas in former days his well-known portrait was supposed to represent him as a man of from fifty to sixty. The “ old man ” of this picture, whose long hair, scanty beard and thin features make him appear elderly, may very well be no more than forty. On the other hand, the youthful figure and fresh colouring of the woman seem to have misled with regard to her age. She is certainly not a girl of

twenty, as has been supposed, whereas she may very well be thirty or more, as the lines about her mouth seem to show. The difference of age, which of itself, indeed, would not be conclusive evidence of the non-marital relations of the pair, seems to me therefore to be of little weight, nor do I think much stress can reasonably be laid upon what to our modern ideas seems a somewhat importunate tenderness on the part of the husband. Fixing his eyes lovingly upon the woman, he takes her by the shoulder with his left hand, and lays his right upon her heart (not upon her breast), as if to embrace her, while the woman, half excited, half shy, looks down, and lays a gentle restraining hand upon his. Taking into account the country, the period, and in particular the master's turn of mind, the attitude of the pair certainly does not negative the assumption that the picture represents a Dutch married couple or bridal pair.

But we need not linger any longer over a question, which, in view of the extraordinary artistic beauty of the work, is of secondary importance only. It is worthy of its place in the Rijksmuseum side by side with Rembrandt's most renowned masterpieces, the *Night-Watch* and the *Syndics*. In splendour and harmony of colour it surpasses both, and it ranks among the most accomplished and fascinating of Rembrandt's creations. The parts in shadow, especially those of the dark background, in which a few bushes are indicated, are certainly very coarse and hasty; even Bürger pronounced the picture unfinished on this account, in contradiction to the master, who certainly considered it finished, or he would not have signed it. The majority of the pictures painted in the sixties show the same hasty treatment of the accessories; in some it is a good deal more pronounced than here. This coarse indication of subordinate details is intended to give increased relief to the more elaborately executed heads and hands, an intention that proclaims itself very plainly in this particular example. The master has gone over the heads again and again, working upon each in a special manner, and he has carried the careful modelling of the hands even further; here, as in all his portrait-groups of two persons, he shows the hands with a certain deliberation, and allows them to contribute an important part to the expression. The woman's dress is a beautiful red, the man is entirely in yellow, the master's two favourite colours in his last fifteen years; the illumination gives them now olive and greenish, now bluish gradations, and throughout they are re-inforced by neutral grayish, blackish, and dull white tones, and stand out in luminous splendour against the dark amber-coloured background. Here again Rembrandt has bestowed the utmost care on the almost illusory rendering of the ornaments, the pearl-chain, the gold clasps set with rubies and brilliants, the jewelled rings and earrings with which the young woman is so magnificently adorned, accessories introduced by the master to give increased richness and vigour to the carnations, and to enhance the whole effect of colour in the picture in a piquant fashion. He has achieved a similar effect in the man's case by his treatment of the wide, heavily lined and quilted sleeves of some peculiar velvety material, which has a curiously plastic, shimmering appearance. These effects of variegated

stuffs and coloured stones Rembrandt produced in the most magical manner by laying on the paint in fat loaded touches with the palette-knife.

The picture of the *Dutch Couple with their three Children* (Plate 539) in the Brunswick Gallery, a work not very much larger than the group just described, shows similar effects produced in parts by very different means, for in these last years Rembrandt's control of all artistic methods was so complete, that he found some fresh medium of expression even for the simplest portrait he undertook. In the Amsterdam picture the master sought to suggest the very intimate emotion of the episode, a persuasive manifestation of tenderness on the part of the man, a chaste reserve on that of the woman, by means of beautiful complementary colours, warm in tone and of enamel-like brilliance; in the Brunswick family-group, he in like picturesque fashion expresses the joy of the children and the quiet pleasure of the parents in them, by richer colours and stronger contrasts, by more vigorous and more varied methods of treatment. Here red is the dominant tint, but it makes its effect in parts under manifold aspects, and as a more pronouncedly local colour, almost as pure crimson, pink, or vermillion, etc. Yellow is introduced in conjunction in more broken and isolated passages. The complementary colours, green, bluish green, and a yellowish green, are unusually rich and almost powerful for Rembrandt. The whole bouquet of colours is gathered together in the blossoms the eldest daughters brings to her mother in a basket. As in the Van der Hoop group, the background here is formed of a dark mass of bushes, barely distinguishable in the shadow; this dark brown and the deep blue black of the man's costume give additional beauty and splendour to the other rich tints of the picture. The execution is marked by a breadth and mastery, a certainty in the rendering of forms and materials, and in the achievement of peculiar effects of colour, unparalleled save in the *Prodigal Son* at the Hermitage.

If the Van der Hoop picture is to be looked upon as an unfinished work, this group is certainly still more open to a like verdict. The left hand of the woman is only indicated in monotone; the other hands are just as hastily treated, especially the right hand of the eldest daughter. The light red silk dress of the youngest child is put in almost entirely with the palette-knife and a very broad brush in white, and then thinly glazed with a cool red. The white of the woman's costume is treated in the same manner, and her cherry-coloured gown was even for the most part smeared in with the artist's thumb. Yet the master intended the picture to be considered a finished work, signing his name in large bold letters on the basket. Nor was this unreasonable, for in few of his works is the picturesque effect so fully and powerfully achieved, the characterisation in parts as in the whole so delicate, the sentiment so exquisitely expressed in light and colour as in this magnificent family group.



CATALOGUE
OF
REMBRANDT'S PICTURES
PART VII.

486

THE STAALMEESTERS, OR SYNDICS

(RIJKSMUSEUM, AMSTERDAM)

THE STAALMEESTERS, OR SYNDICS

(RIJKSMUSEUM, AMSTERDAM)

The five Syndics of the Cloth-makers' Guild are seated at a table covered with a brilliant red Smyrna rug, on a raised dais, their faces all turned to the spectator. They all wear the black costume of their time, plain flat collars, fastened in front with cords and tassels, and broad-brimmed black hats over their long curling hair. They have small moustaches, and chin-tufts, except the second on the left, who wears a pointed beard. The first on the left, an elderly man, almost in profile, lays his right hand on the arm of his chair, which has a dull green seat and a red lining at the back. His neighbour has just risen, resting his left hand on a book on the table. The central personage, apparently the president, seated on a chair with a red back, has a large open book before him, from which he seems to be reading something to his colleagues. His neighbour on the right turns to him, placing his left hand among the leaves of the book. On the extreme right sits the youngest of the Syndics; a black velvet cloak lies over his right arm, and he holds a pair of gloves embroidered in red and gold in his left hand. Behind the group, almost in the middle, stands a servant in a simple dark brown costume, bare-headed, with long straight hair. The wall is panelled to about the height of a man with a plain oak wainscot; the wall above is whitewashed; to the right is a chimney-piece upheld by Caryatides, with a picture above, representing the burning of a town. A window is indicated above on the left; but the light falls from in front on the left, full upon the figures and the left part of the table-cover.

Life-size figures, nearly full-length.

Signed above, on the right: *Rembrandt f. 1661*, and also on the table-cover: *Rembrandt f. 1662*. See Dr. J. Six' article in *Oud Holland*, XI, p. 100, on this double signature.

Canvas H. 1^m.85, w. 2^m.71.

There is a drawing for the picture in the Berlin Print-Room (Von Beckerath Collection). It shows the three Syndics to the left, the servant, and a bit of the fourth Syndic's hat, a proof that a piece of the drawing on the right has been cut off (reproduced in Lippmann's series, n° 196). There is a study for the Syndic on the left in the Amsterdam Print-Room (reproduced in the Lippmann-Hofstede de Groot series, n° 26).

Pentimenti appear in various parts of the picture, as, for instance, above the book, the leaf of which came higher on the canvas originally, to the left of the man who is rising from his chair, where the original drawing of the collar has come through the over-paint, and in the hair of the same figure. The arm of the chair and the cuffs of the man on the extreme left were originally much higher, and also the cuffs of the president. Between the fourth and fifth figures there are also traces of numerous alterations; the collar of the fifth Syndic was longer right and left, and the tassels fell on the black doublet.

Exhibited at Amsterdam in 1898.

Scraped in mezzotint by R. Houston in 1774; engraved by Couwenberg and by J. W. Kaiser. Etched by J. de Frey in 1799, by L. Flameng, W. Unger, C. L. Dake, C. Köpping in 1887. The figure of the President alone by H. G. Icke, junior.

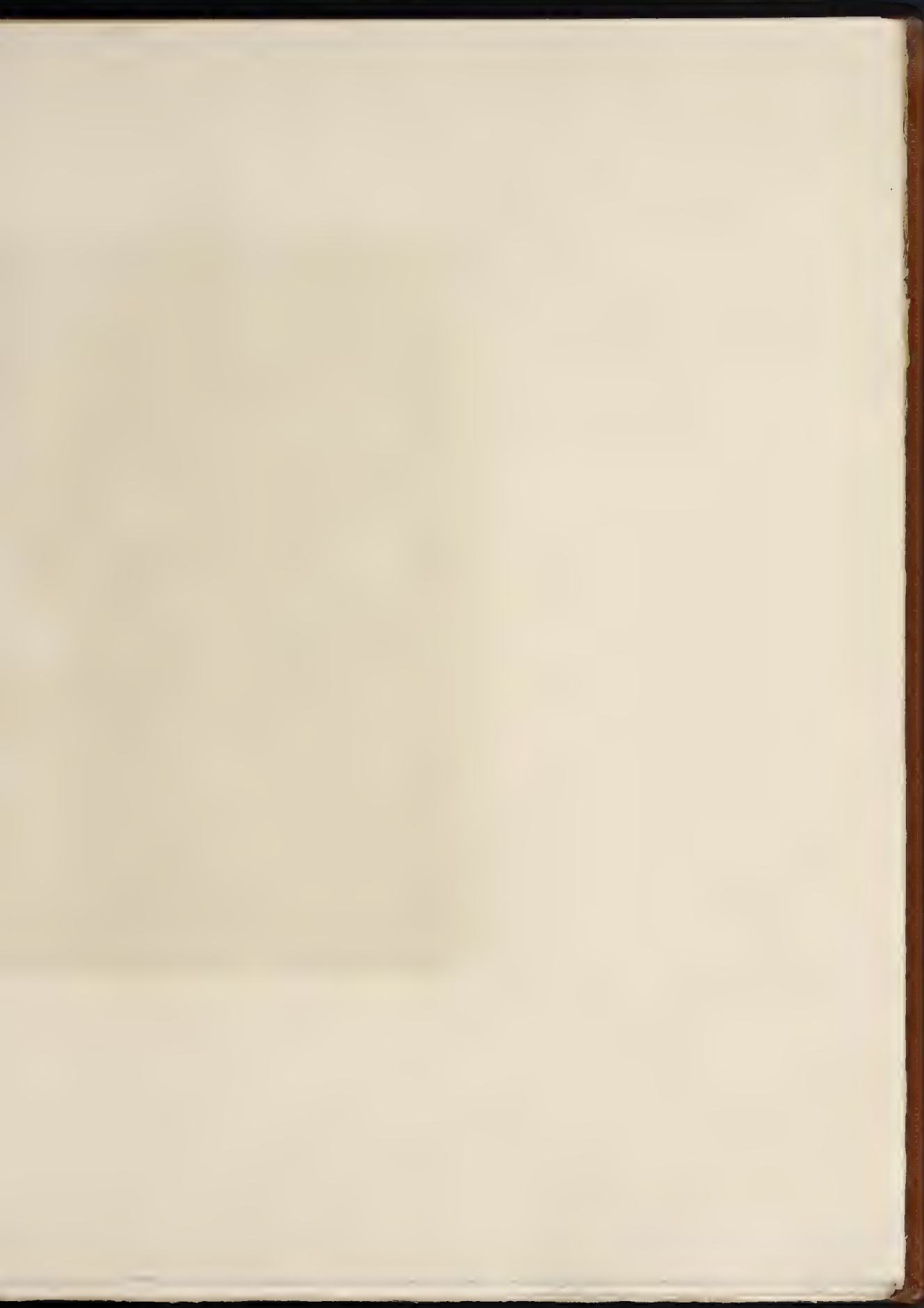
Lithographed by A. C. A. Nunninck in 1854, and by H. J. Zimmermann.

The names of the "Staalmeesters" from April 1661 to April 1662 were: Willem van Doyenburg, Volckert Jansz, Jacob van Loon, Aernout van der Mijl and Joachim de Neve. These are presumably the persons represented. But they may have been those of the following year: Jacob van Loon, Aernout van der Weyde, Egbert de Vrij, François van de Noordt and Pieter Jansz Paerslaecken. Cf. Dr. J. Six in *Oud Holland*, XIV, p. 66.

Smith, n° 141; Vosmaer, pp. 360, 562; Bode, pp. 529, 557, n° 2; Dutuit, p. 36, n° 196; Wurzbach, n° 333; Michel, pp. 471-477, 564.

The prevalent notion, Vosmaer, Dutuit and others, that the picture was in Paris during the French occupation is a mistaken one.

Formerly in the hall of the "Waardijns van Lakenen" in the Staalhof of the Staalstraat at Amsterdam, afterwards in the Town Hall of Amsterdam, and since 1808 in the Rijksmuseum, Amsterdam. (N° in Catalogue of 1898, 1247.) The property of the city of Amsterdam.







487

**PORTRAIT OF A MAN IN A HIGH HAT
HOLDING A LETTER IN HIS RIGHT HAND**

(EARL OF WIMBORNE'S COLLECTION, CANFORD MANOR)

PORTRAIT OF A MAN IN A HIGH HAT
HOLDING A LETTER IN HIS RIGHT HAND

(EARL OF WIMBORNE'S COLLECTION, CANFORD MANOR)

Aged about forty. Seated, turned slightly to the left, looking at the spectator. His left hand is laid on the arm of the chair; he holds a letter in his right. He wears a plain black costume, and a broad-brimmed black hat over his curling brown hair. Somewhat in the background on the left is a table with a red cover; on the right, a dull red curtain. Dark background. A full light falls almost from in front on the head and glances on the hands.

Three-quarters length, life-size.
Painted about 1662.

Canvas. H. 1^m,21; W. 0^m,94.

Bode, pp. 530, 580, n° 148; Dutuit, p. 49, n° 338; Wurzbach, n° 265; Michel, pp. 480, 555.

Earl of Wimborne's Collection, Canford Manor. (N° in Catalogue, 153.)





488

PORTRAIT OF A YOUNG MAN
WITH HIS HAT ON A TABLE BESIDE HIM

(COUNT WACHTMEISTER'S COLLECTION, VANAS, SWEDEN)

PORTRAIT OF A YOUNG MAN
WITH HIS HAT ON A TABLE BESIDE HIM

(COUNT WACHTMEISTER'S COLLECTION, VANAS, SWEDEN)

Aged about thirty. Standing, turned halfway to the right, looking at the spectator. He rests his right hand on his hip, his left arm on the table. He is dressed entirely in black, save for a plain flat collar with tassels. On the table is a felt hat with a pointed crown.

Three-quarters length, life-size.
Signed : *Rembrandt f. 1662.*

Canvas. H. 1^m,10; w. 0^m,90.

Exhibited at Stockholm in 1893. (N° in Catalogue, 81.)

Michel, p. 568.

Granberg : *Les Collections privées de la Suède*, n° 49.

Count Wachtmeister's Collection, Vanas, Sweden.



THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880

BY
JOHN H. COVINGTON
OF THE
BOSTON PUBLIC LIBRARY

1880

PRINTED BY
J. B. LEECH
1880



489

A GENTLEMAN WITH A HIGH HAT,
HIS GLOVES IN HIS LEFT HAND

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

A GENTLEMAN WITH A HIGH HAT HIS GLOVES IN HIS LEFT HAND

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

Aged about forty-five. Standing, turned to the right, and looking at the spectator. He is clean-shaven, save for a small moustache, and wears a black cloak, open in front and showing an under-dress of a lighter tone. He wears a broad-brimmed black hat on his long dark curling hair, a plain white collar edged with lace and fastened with cords and tassels, and full white sleeves, puffed over his wrists. He holds his gloves in his left hand, and points to one side with his right. A bright light falls from above on the left, throwing the shadow of the hat over the upper part of the face. Dark background with the embrasure of a window indicated on the right.

Three-quarters length, life-size.
Painted about 1662.

Canvas. H. 0^m.98; w. 0^m.82.

Companion picture to Plate 490.

Exhibited at Amsterdam in 1898.

Bode, pp. 530, 604, n° 357; Dutuit, p. 54, n° 341; Wurzbach, n° 431; Michel, p. 567.
Waagen, *Die Gemäldesammlung in der kaiserlichen Ermitage zu St. Petersburg*, etc., p. 414.

Prince Youssouppoff's Collection, St. Petersburg.



THE
HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOPER

The history of the city of Boston from 1630 to 1880, as given by John H. Cooper, is a comprehensive and detailed account of the city's development. It covers the early years of settlement, the growth of the city, and the various events and people that shaped its history. The book is written in a clear and concise style, making it accessible to a wide range of readers. It is a valuable resource for anyone interested in the history of Boston.

Published by
Houghton, Mifflin & Co.

1880

Copyright, 1880,
by Houghton, Mifflin & Co.

Printed by
The Boston Book Binding Co.,
100 N. Washington St., Boston.



490

A LADY WITH AN OSTRICH-FEATHER FAN
IN HER RIGHT HAND

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

A LADY WITH AN OSTRICH-FEATHER FAN
IN HER RIGHT HAND

(PRINCE YOUSSEPOFF'S COLLECTION, ST. PETERSBURG)

Aged about forty. Standing, confronting the spectator, but looking to the left, her hands crossed. Her short curling hair hangs on either side of her face, and is drawn into a little cap at the back of her head. She wears heavy earrings, thick gold chains round her wrists, and at her breast a brooch and a bow of white ribbon, fastening her broad flat white collar. Large plain cuffs are turned over her short wide sleeves. Her left hand is laid on her right, in which she holds a white ostrich-feather fan. A strong light comes from above on the left. Dark background.

Three-quarters length, life-size.
Painted about 1662.

Canvas. H. 0^m.99; w. 0^m.82

Companion picture to Plate 48g.

Exhibited at Amsterdam in 1898.

Bode, pp. 530, 604, n° 358; Dutuit, p. 54, n° 342; Wurzbach, n° 432; Michel, p. 567.
Waagen, *Die Gemaldesammlung in der kaiserlichen Ermitage zu St. Petersburg*, etc., p. 414.

Prince Youssouppoff's Collection, St. Petersburg.



THE
UNIVERSITY OF CHICAGO
LIBRARY
1850
1851
1852
1853
1854
1855
1856
1857
1858
1859
1860
1861
1862
1863
1864
1865
1866
1867
1868
1869
1870
1871
1872
1873
1874
1875
1876
1877
1878
1879
1880
1881
1882
1883
1884
1885
1886
1887
1888
1889
1890
1891
1892
1893
1894
1895
1896
1897
1898
1899
1900
1901
1902
1903
1904
1905
1906
1907
1908
1909
1910
1911
1912
1913
1914
1915
1916
1917
1918
1919
1920
1921
1922
1923
1924
1925
1926
1927
1928
1929
1930
1931
1932
1933
1934
1935
1936
1937
1938
1939
1940
1941
1942
1943
1944
1945
1946
1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964
1965
1966
1967
1968
1969
1970
1971
1972
1973
1974
1975
1976
1977
1978
1979
1980
1981
1982
1983
1984
1985
1986
1987
1988
1989
1990
1991
1992
1993
1994
1995
1996
1997
1998
1999
2000
2001
2002
2003
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
2015
2016
2017
2018
2019
2020
2021
2022
2023
2024
2025



494

A YOUNG LADY
WITH A LITTLE DOG ON HER ARM

(CIVIC MUSEUM, COLMAR)

A YOUNG LADY
WITH A LITTLE DOG ON HER ARM

(CIVIC MUSEUM, COLMAR)

Standing, almost full face, the head and eyes turned slightly to the left, holding a white and tan King Charles spaniel on her arm. She wears a rich red velvet dress cut low under a white fichu, and a furred cloak over her right arm. Her dark curls fall to her shoulders on either side of her face, and smaller ringlets are arranged on her high forehead. She wears a large diamond in her hair. A large diamond brooch with a pear-shaped pearl hanging from a fine cord, and a string of pearls round her neck. On her arms are strings of pearls. The full light falls almost from in front. Dark background.

Half-length, life-size.
Painted about 1665.

Canvas. H. 0^m.80; w. 0^m.62.

Exhibited at the Berlin Museum in 1899, at the Hague Gallery in 1900.

Cf. Schongauer Gesellschaft, *Bericht über ein Rembrandt zugeschriebenes Gemälde im Colmarer Museum*. Colmar, 1900.

Collection of M. Henri Lebert, by whom it was presented to the town of Colmar in 1842.
Civic Museum, Colmar. (N° in Catalogue, 211).





492

BUST OF AN OLD LADY
IN A LARGE RUFF AND A BLACK CAP

(LADY WANTAGE'S COLLECTION, LONDON)

BUST OF AN OLD LADY
IN A LARGE RUFF AND A BLACK CAP

(LADY WANTAGE'S COLLECTION, LONDON)

An aged woman, turned slightly to the left, facing and looking at the spectator. She wears a widow's black cap on her dark hair, which is combed back smoothly from her forehead, a large ruff, and a dark dress trimmed with fur and fastened with a row of little buttons in front. The full light falls on the face from in front, on the left. Dark background.

Bust, life-size, the hands not seen.

Signed below on the left : *Rembrandt f. 1661.*

Canvas. H. 0^m.765; w. 0^m.645; the upper corners concealed by the frame.

This is apparently the same old lady as the one represented in the National Gallery picture, n° 1675 in the Catalogue (cf. the next picture, Plate 493). She seems, too, to be the same woman whose portrait hangs in the Buda-Pesth Gallery as the pendant to a portrait of a man by Nicolaes Maes. She also bears a certain likeness to the Margaretha Trip, *née* de Geer, born in 1585, and painted by J. G. Cuyp in 1651. This portrait is in the Rijksmuseum of Amsterdam. Another portrait of her by the same hand is in the Museum of Aix-en-Provence, while her supposed husband, painted by Nicolas Maes at the age of 84, is in the Mauritshuis at the Hague. (N° in Catalogue, 90.)

Exhibited in London, at the British Institution, in 1818, at the Royal Academy in 1888 and 1899, and at Amsterdam in 1898.

Smith, n° 516, Vosmaer, pp. 359, 561; Bode, pp. 536, 588, n° 226; Dutuit, p. 47, n° 287; Wurzbach, n° 231; Michel, p. 558.

Waagen, *Art Treasures*, IV, p. 135.

Townshend Collection, London.

Verstolk van Soelen Collection, The Hague, 1846.

Lord Overstone's Collection, London.

Lady Wantage's Collection, London.



THE
HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME

By
JOSEPH NEALE
OF THE BOSTON BAR
AND
OF THE BOSTON ACADEMY

IN TWO VOLUMES.
VOL. I.
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME.
PUBLISHED BY
JOSEPH NEALE
OF THE BOSTON BAR
AND OF THE BOSTON ACADEMY.
BOSTON: PUBLISHED BY
JOSEPH NEALE
OF THE BOSTON BAR
AND OF THE BOSTON ACADEMY.
1846.



495

PORTRAIT OF AN OLD LADY
IN AN ARM-CHAIR
WEARING A WIDOW'S CAP AND A RUFF

(NATIONAL GALLERY, LONDON)

PORTRAIT OF AN OLD LADY
 IN AN ARM-CHAIR
 WEARING A WIDOW'S CAP AND A RUFF

(NATIONAL GALLERY, LONDON)

An aged woman, facing and looking at the spectator, seated in an arm-chair, on the arm of which she rests her left hand, holding her handkerchief in her right. She wears a thin widow's cap on her crisp gray hair, a large ruff, a black dress trimmed with fur, and small flat cuffs. The sunshine falls full from above on the left, touches the face, and glances on the collar and the hands. Dark background.

More than three-quarters length, life-size.
Painted about 1661.

Canvas. H. 1^m,29; w. 0^m,965.

Apparently the same lady as the one represented in Lady Wantage's picture, Plate 492.

Exhibited in London, at the British Gallery, in 1837.

Smith, Supplement, n° 14.

Sir W. Middleton's Collection, London.

Lady de Saumarez' Collection, London.

National Gallery, London. (N° in Catalogue, 1675.)







494

**AN OLD GENTLEMAN
WITH A POINTED BEARD
HOLDING A LONG SILVER-MOUNTED CANE**

(DIRK VAN OS)

(DR. OXHOTCHINSKY'S COLLECTION, ST. PETERSBURG)

AN OLD GENTLEMAN WITH A POINTED BEARD
HOLDING A LONG SILVER-MOUNTED CANE

(DIRK VAN OS)

(DR. OXHOTCHINSKY'S COLLECTION, ST. PETERSBURG)

Aged about seventy. Seated. He has thick gray hair, a gray pointed beard, dark eyes and a fresh complexion. He lays his right hand on the arm of the chair, resting his left arm on the corner of a table; in his left hand he holds a cane with a silver knob and a red tassel. His long black coat, with a double row of gold buttons, is a little open, showing a bit of his white shirt. He wears a flat collar edged with lace and fastened with tassels, and cuffs to match. Round his shoulders is a long double gold chain, from which hangs a Maltese cross. There seems to be a red rug across his knees. To the right is a table with a dark red cloth, on which are a pewter ink-stand, a quill pen, a seal and a sheet of paper. A bright light falls on the face from the left.

Half-length, life-size.
Painted about 1662.

Canvas. H. 1^m,135; w. 0^m,857.

Above, on the right, is a later addition to the picture, a shield, with three red ox-heads, the first of which is covered with a five-rayed black star on a yellow field; round it is the inscription: D. VAN OS [DYKGRA] EF VAN D[E] BEEMSTER[.]

Dirk van Os, the son of a father of the same name, was born in 1591. Like the latter, he was Dykgraaf of the Polder de Beemster in North Holland, which the elder van Os had embanked. Between 1648 and 1651, J. Ovens painted his portrait, which was praised by Vondel in his verse. Chr. Pierson also painted him (Moes, *lc. Bat.* n° 5621, 1 and 2). He died in 1666 or a little later.

Dr. Oxhotchinsky's Collection, St. Petersburg.







495

A PALE YOUNG MAN WITH LONG HAIR
AND A BROAD-BRIMMED HAT
HIS LEFT HAND IN HIS COAT

(METROPOLITAN MUSEUM, NEW YORK)

A PALE YOUNG MAN WITH LONG HAIR
AND A BROAD-BRIMMED HAT
HIS LEFT HAND IN HIS COAT

(METROPOLITAN MUSEUM, NEW YORK)

Aged about forty. Standing, nearly full face, and looking straight before him, his left hand in the black cloak in which his figure is wrapped. He wears a large flat collar with tassels, and a high broad-brimmed black hat on his long dark hair. He has a slight moustache, partly shaved away, dark eyes, and a pale complexion. The light falls from the left on the right half of his face and on his collar. The background is lighted up on the left.

Bust, life-size, one hand seen.
Painted about 1665.

Canvas. H. 0^m.79; w. 0^m.635.

Bode, p. 588, n° 222; Dutuit, p. 46, n° 339.

Marquis of Lansdowne's Collection, London, 1883.

Mr. H. G. Marquand's Collection, New York. Presented by him to the Metropolitan Museum, New York.







496

A MAN IN A BROAD-BRIMMED HAT
WITH A DARK BEARD AND LONG HAIR

(METROPOLITAN MUSEUM, NEW YORK)

A MAN IN A BROAD-BRIMMED HAT
WITH A DARK BEARD AND LONG HAIR

(METROPOLITAN MUSEUM, NEW YORK)

Aged about forty-five. Standing, facing the spectator and looking straight before him. He has long dark hair and a dark beard, and wears a dark coat, a plain turn-over collar with tassels, and a low-crowned broad-brimmed hat, that throws a shadow over the upper part of his face. The light, which comes from above, on the left, falls full on part of the right cheek and the collar. The background is lighted up above and on the right.

Bust, life-size, the hands not seen.

Signed to the left, on a level with the shoulder : *Rembrandt f. 1665.*

Canvas. H. 0^m,71; w. 0^m,635.

Michel, p. 561.

Sir William W. Knighton's Collection, London.

M. H. G. Marquand's Collection, New York. Presented by him to the Metropolitan Museum, New York.





497

A YOUTH WITH A BLACK CAP
AND LONG CURLING HAIR

(LORD LECONFIELD'S COLLECTION, PETWORTH)

A YOUTH WITH A BLACK CAP
AND LONG CURLING HAIR

(LORD LECONFIELD'S COLLECTION, PETWORTH)

Aged about sixteen. Standing, turned to the left, and looking at the spectator. He wears a greenish black cloak, a cap of the same colour with a yellow band, and a limp pleated collar. His dark brown hair falls in curls on his shoulders. The full light comes almost from in front. Brown background, fairly light in tone.

Bust, life-size, the hands not seen.
Signed below on the left : *Rembrandt f. 1666*.

Canvas. H. 0^m.73; w. 0^m.605.

Exhibited in London, at the Royal Academy, in 1899.

Bode, p. 591, n° 254; Dutuit, p. 46, n° 346; Wurzbach, n° 215; Michel, p. 559.

Lord Leconfield's Collection, Petworth, Sussex.





498

PORTRAIT OF AN ELDERLY GENTLEMAN
IN A HIGH HAT

ERRONEOUSLY CALLED " JEREMIAS DE DECKER "

(THE HERMITAGE, ST. PETERSBURG)

PORTRAIT OF AN ELDERLY GENTLEMAN

IN A HIGH HAT

ERRONEOUSLY CALLED "JEREMIAS DE DECKER"

(THE HERMITAGE, ST. PETERSBURG)

Aged about fifty-five. Standing, almost full face, looking at the spectator. He has chestnut hair, moustache and chin-tuft, and wears a black cloak over a coat with small buttons, a high crowned black felt hat with a broad brim, and a plain flat collar without tassels. The light, which falls from above on the left, illumines the right cheek and the right side of the collar only. The background is uniform, and not very dark.

Half-length, life-size, the hands not seen.

Signed on the right in the background : *Rembrandt f. 1666.*

Oak panel. H. 0^m,71; w. 0^m,56.

The person represented passed formerly for the Remonstrant theologian, Jacob Arminius, who, however, died fifty years before the picture was painted. Later, it was identified by Vosmaer with Jeremias de Decker, on the ground of a very superficial resemblance to A. van Halen's print of the poet. But we know from a poem published by Waterloo in 1660, that Rembrandt must have painted de Decker's portrait before this date.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Vosmaer, pp. 368, 565; Bode, pp. 531, 603, n° 349; Dutuit, p. 39, n° 210; Wurzbach, n° 410; Michel, pp. 498, 507.

Comte Baudouin's Collection.

The Hermitage, St. Petersburg. (N° in Catalogue, 827.)



J. J. MAN

1870-1871

1870-1871. The ground is uneven and not very



499

A YOUNG WOMAN, SEATED,
HER HANDS FOLDED
ON HER HANDKERCHIEF

(NATIONAL GALLERY, LONDON)

A YOUNG WOMAN, SEATED,
HER HANDS FOLDED ON HER HANDKERCHIEF

(NATIONAL GALLERY, LONDON)

Aged about thirty-five. Seated, turned slightly to the left, and looking straight before her. She is simply dressed in black; her hands are laid together on a book; in her right hand she holds a handkerchief. She wears earrings, each set with a large pearl. Her dark hair is combed back into a black cap. The dress is cut away a little at the throat, showing a white chemisette. Dark background. The full light falls slightly from the left on the head and hands.

Half-length, life-size, the hands not seen.

Signed on the background to the left, about half-way up the canvas : *Rembrandt f. 1666*.

Canvas, H. 0^m,66; w. 0^m,525.

Exhibited at the British Institution, London, in 1815 and 1852.

Vosmaer, pp. 368, 565; Bode, pp. 530, 584, n° 179; Dutuit, p. 32; Wurzbach, n° 131; Michel, pp. 499, 556.

Waggon, *Art Treasures*, II, p. 240, IV, p. 62.

Lord Colborne's Collection; bequeathed by him in 1854 to the National Gallery, London. . (N° in Catalogue, 237.)





500

A YOUNG GENTLEMAN, SEATED,
WITH LONG FAIR CURLING HAIR

(MR. ALFRED BEIT'S COLLECTION, LONDON)

A YOUNG GENTLEMAN, SEATED.
WITH LONG FAIR CURLING HAIR

(MR. ALFRED BEIT'S COLLECTION, LONDON)

Aged about thirty. Seated, facing the spectator, and looking straight before him. Both arms rest on the arms of a red chair, in which the sitter leans back, to the right. He wears a black doublet, and a black cloak, folded across his lap, red under-sleeves with small plain cuffs, and a plain flat collar with tassels. He is bare-headed, and has long light brown hair that falls on his collar, and a small moustache. Dark background, lighted up a little on the right. The full light falls from above on the left on his head and his left hand.

Half-length, life-size.

Signed above, in the middle of the canvas : *Rembrandt f. 1667.*

Canvas. H. 1^m,02; w. 0^m,83.

Exhibited in London, at the Royal Academy, in 1899

Lord Aylesford's Collection, London.

Mr. Alfred Beit's Collection, London.



FAIR CURLING HEAD

pectator, and looking straight below him,

and ¹¹ from above on the left on



504

REMBRANDT
WITH A BOOK AND A SWORD

(LORD KINNAIRD'S COLLECTION, ROSSIE PRIORY, INCHTURE)

REMBRANDT WITH A BOOK AND A SWORD

(LORD KINNAIRD'S COLLECTION, ROSSIE PRIORY, INCHTURE)

At the age of fifty-five. Seated, turned to the right, and looking out at the spectator. The sheets of paper he holds before him are covered with Hebrew characters. He wears a dark brown cloak, the high collar of which is open at the throat, showing a bit of the white shirt. A white and yellow striped head-cloth is bound turbanwise round his head. A short sword is thrust into his doublet at the breast. Dark background, lighted up on the left. The light falls from above on the left, and touches the head and the scroll.

Half-length, life-size, the hands seen.

Signed on the left above the shoulder : *Rembrandt f. 1661*

Canvas. H. 0^m.91; w. 0^m.76.

Exhibited in London, at the Royal Academy, in 1878 and 1899.

Engraved by J. Longhi in 1799, in the Palazzo Corsini, Rome; scraped in mezzotint by Charles Turner in 1809.

Smith, n^o 209, 230, 432 (?); Vosmaer, pp. 371, 566; Bode, pp. 542, 592, n^o 259; Dutuit, p. 46, n^o 171; Wurzbach, n^o 106; Michel, pp. 483, 559.

Waagen, *Art Treasures*, IV, p. 447.

Fournier Collection.

Corsini Collection, Rome, acquired by Lord Kinnaird in 1811.

Lord Kinnaird's Collection, Rossie Priory, Inchture.



I was a dark brown color
some his head. A sh



502

REMBRANDT IN A GRAY HOUSE-CAP
WITH A WHITE BAND

(THE MARQUIS OF LOTHIAN'S COLLECTION, NEWBATTLE ABBEY)

REMBRANDT IN A GRAY HOUSE-CAP
WITH A WHITE BAND

THE MARQUIS OF LOTHIAN'S COLLECTION, NEWBATTLE ABBEY

Aged about fifty-six. Standing, turned half-way to the right, looking at the spectator. On his thick, curly hair he wears a light gray house-cap with a white band. He is dressed in a dark dressing-gown, open in front. The strong light from above on the left falls on the right side of the face. Dark background, partially illuminated.

Bust, life-size, the hands not seen.
Signed above on the right by a later hand : *Rembrandt*.
Painted about 1662.

Oak panel. H. 6ⁱⁿ, 57; W. 6ⁱⁿ, 44.

The Marquis of Lothian's Collection, Newbattle Abbey, Dalkeith, Scotland.



THE UNIVERSITY OF CHICAGO

LIBRARY

1890-1891

THE UNIVERSITY OF CHICAGO
LIBRARY
1890-1891

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY



505

REMBRANDT IN A WHITE CAP
WITH A PALETTE
MAHLSTOCK, AND BRUSHES
IN HIS LEFT HAND

(LORD IVEAGH'S COLLECTION, LONDON)

REMBRANDT IN A WHITE CAP
WITH A PALETTE
MAHLSTOCK, AND BRUSHES IN HIS LEFT HAND

(LORD IVEAGH'S COLLECTION, LONDON)

Aged about fifty-five. Standing, facing the spectator, his right hand against his side, a palette, mahlstock and brushes in his left. He wears a white cap on his gray hair, and is dressed in a dull red coat, cut out at the throat and showing a piece of his white shirt, on which a gold chain is indicated. Over his shoulders is a dark fur-trimmed cloak. Background of gray wall, with a round pane of glass on the right. The light falls from above on the left on the head, cap, and shirt.

Life-size figure, more than half-length.
Painted about 1661.

Canvas. H. 1^m.14; w. 0^m.97.

The picture is unfinished, the hands barely sketched in.

Exhibited in London, at the Royal Academy, in 1877 and 1899; at Amsterdam in 1898.

Etched by A. de Marcenay in 1755 and by P. Devlamynck.

Smith, n° 207; Vosmaer, p. 561; Bode, pp. 543, 588, n° 221; Dutuit, p. 46, n° 172; Wurzbach, n° 208; Michel, pp. 480, 558.
Waagen, *Art Treasures*, II, p. 151.

Comte de Vence's Collection, Paris, 1750.
Hennessy Collection, Brussels, 1767.
Danoot Collection, Brussels, 1828.
Buchanan Collection, London.
Nieuwenhuys Collection, London.
Marquis of Lansdowne's Collection, Bowood.
Lord Iveagh's Collection, London.





504

REMBRANDT IN A CAP
OVER A PARTI-COLOURED HEAD-CLOTH.
WITH A MEDAL ON HIS BREAST

(UFFIZI GALLERY, FLORENCE)

REMBRANDT IN A CAP
OVER A PARTI-COLOURED HEAD-CLOTH,
WITH A MEDAL ON HIS BREAST

(UFFIZI GALLERY. FLORENCE)

Aged about sixty. Standing, turned slightly to the right and looking at the spectator. He has a small moustache and curly brown hair, partly covered by a broad dark cap, under which a parti-coloured head-cloth is visible. He wears a dull reddish brown doublet, cut square at the throat and showing a dark under-dress; a black cloak with a lining of dull reddish fur lies over his shoulders. On his breast hangs a gold medal on a dark yellow ribbon. The bright light falls from above on the left upon the head. Dark background.

Life-size figure, half-length, the hands not seen.
Painted about 1664.

Canvas: a strip added on every side. H. 6' 70; w. 6' 555.

Engraved by Guttenberg and by Bottinger, and aquatinted by Townley.
Etched by G. F. Schmidt, 1771.
Lithographed by Landzedely, 1819.

Smith, n° 218; Vosmaer, pp. 371, 566; Bode, pp. 544, 608, n° 372; Dutuit, p. 37, n° 176;
Wurzbach, n° 355; Michel, pp. 507, 566.

Uffizi Gallery, Florence. (N° in Catalogue of 1891, 451.)





505

REMBRANDT IN A REDDISH COAT
AND BROWN CLOAK

(IMPERIAL MUSEUM, VIENNA)

REMBRANDT IN A REDDISH COAT AND BROWN CLOAK

(IMPERIAL MUSEUM, VIENNA)

Aged about sixty. Facing and looking at the spectator; in a broad flat black hat, a reddish coat, and a brown cloak with a small stand-up collar. A bit of his shirt appears at the throat and breast. The light glances on the face from the left. Dark background.

Bust, life-size, the hands not seen.
Signed above on the left : *Rembrandt f.*
Painted about 1665.

Oak panel. H. 0^m,50; w. 0^m,41.

Smith, n° 222; Vosmaer, p. 559; Bode, pp. 544, 575, n° 125; Dutuit, p. 34, n° 175; Wurzbach, n° 365; Michel, pp. 507, 560.

Imperial Museum, Vienna. Known to have been in the collection since 1783. (N° in Catalogue of 1896, 1268.)







506

REMBRANDT LAUGHING
BEFORE THE BUST OF A ROMAN EMPEROR

(COLLECTION OF THE FAMILY OF THE LATE HERR VON CARSTANJEN, BERLIN)

REMBRANDT LAUGHING
BEFORE THE BUST OF A ROMAN EMPEROR

(COLLECTION OF THE FAMILY OF THE LATE HERR VON CARSTANJEN, BERLIN)

Aged about sixty. Standing, turned almost in profile to the left, laughing, and looking at the spectator. Over his grizzled hair he wears a dull white linen cap. Over his dark coat hangs a wide yellow parti-coloured shawl, and on his breast a gold medallion. Below, to the left, is his mahlstock, and above, the bust of an Emperor, apparently painted. The light comes from above, and touche the head and shoulder. Dark background.

Half-length figure, life-size, the hands not seen.
Painted about 1665.

Canvas. H. 0^m,82; w. 0^m,63.

Exhibited at the Corps Législatif, Paris, 1874.

Etched by Jacquemart in the *Gazette des Beaux-Arts*, 1869, and in Dutuit, vol. III.

Smith, n° 220; Vosmaer, pp. 371, 566; Bode, pp. 544, 563, n° 43; Dutuit, p. 41, n° 174; Wurzbach, n° 34; Michel, pp. 507, 551.

Waagen, *Art Treasures*, IV, p. 281.

Lord Saye and Sele's Collection, Belvedere, 1836.

Sir Culling E. Eardley's Collection, London, 1860.

Double Collection, Paris, 1881.

A. von Carstanjen Collection, Berlin.

Collection of the Family of the late A. von Carstanjen, Berlin.





507

REMBRANDT
WITH A PURPLE LINEN CAP
ON HIS LONG WHITE HAIR

(SIR AUDLEY W. NEELD'S COLLECTION, GRITTLETON HOUSE, WILTS.)

REMBRANDT WITH A PURPLE LINEN CAP
ON HIS LONG WHITE HAIR

(SIR AUDLEY W. NEELD'S COLLECTION, GRITTLETON HOUSE, WILTS.)

Aged about sixty. Turned slightly to the right and looking at the spectator. He wears a purple cap with a narrow gold stripe on his long, thick white hair, and a dark coat, showing the shirt at the throat. The subdued light falls on the head from the left. Dark background.

Bust. life-size, the hands not seen.

Signed to the left, on a level with the chin : *Rembrandt f. 1669.*

Canvas. Oval. H. 6^m,59; w. 6^m,51.

Exhibited at the Royal Academy, London, in 1899.

Bode, pp. 543, 582, n° 162; Dutuit, p. 47, n° 170; Wurzbach, n° 226; Michel, pp. 483, 556. Waagen, *Art Treasures*, II, p. 246.

Sir John Neeld's Collection, Grittleton House.

Sir Audley W. Neeld's Collection, Grittleton House, Wilts.





MONSIEUR L'ABBÉ DE

508

A MAN HOLDING A KNIFE
IN HIS RIGHT HAND AND RESTING
HIS CHIN IN HIS LEFT

(MR. A. R. BOUGHTON KNIGHT'S COLLECTION, DOWNTON CASTLE)

A MAN HOLDING A KNIFE
IN HIS RIGHT HAND AND RESTING
HIS CHIN IN HIS LEFT

(MR. A. R. BOUGHTON KNIGHT'S COLLECTION, DOWNTON CASTLE)

Seated, facing the spectator. He is bare-headed, with short dark hair and a dark moustache, and looks out thoughtfully at the spectator, resting his chin in his left hand, and holding a knife in his right. He wears a greenish gray coat, that opens in front, showing a high shirt, and is fastened round the waist with a sash. A brown cloak lies loosely across his shoulders. The subdued light falls from the left and touches the face and the breast. Dark background.

Half-length, life-size figure.

Signed below on the right : *Rembrandt f. 1661*

Canvas. H. 0^m.87; w. 0^m.71

Exhibited at the Royal Academy, London, in 1882 and 1899.

Engraved by Ch. Phillips; scraped in mezzotint by Houston.

Smith, n° 359; Vosmaer, pp. 361, 562; Bode, pp. 558, 581, n° 154; Dutuit, p. 43, n° 434; Wurzbach, n° 158; Michel, pp. 482, 555.

Principe Trivulzio Collection, Amsterdam, 1764.

John Blackwood Collection, London, 1778.

Lapeyrière Collection, Paris, 1817.

Lord Radstock's Collection, 1826.

E. W. Lake Collection, London, 1845; bought in.

E. W. Lake Collection, London, 1848; bought by Earle.

Mr. A. R. Boughton Knight's Collection, Downton Castle.





509

A YOUNG RABBI IN A BLACK SKULL-CAP

(M. RUDOLF KANN'S COLLECTION, PARIS)

A YOUNG RABBI IN A BLACK SKULL-CAP

(M. RUDOLF KANN'S COLLECTION, PARIS)

Aged about thirty. Facing the spectator, his head turned slightly to the right and bent a little forward; crisp dark hair and beard, and a pale complexion. Dark gray coat. The light falls on the face from above on the left. Dark background, lighted up a little.

Half-length, life-size figure, the hands not seen.
Signed above on the right : *Rembrandt f. 1661*.

Canvas. H. 0^m.64; w. 0^m.57.

Cotaner Collection.
Marquise de la Cenia's Collection, Spain.
M. Rudolf Kann's Collection, Paris.





510

A MAN WITH A LARGE BEARD
IN A BLACK CAP

(THE HERMITAGE, ST. PETERSBURG)

A MAN WITH A LARGE BEARD
IN A BLACK CAP

(THE HERMITAGE, ST. PETERSBURG)

Aged about fifty. Standing, and facing about three-quarters to the left. He has long hair and a thick beard, rough and unkempt, and a gold ring in one ear. He is dressed in a greenish coat, with a dark cloak over his left shoulder and a black cap on his head. A gold chain hangs from his left shoulder across his breast. The light falls on the face from the right. Dark background, lighted up a little on the right.

Half-length figure, life-size.

Signed on the background to the left with the remains of the name and of a date, probably 1661.

Canvas. H. 0^m.71; w. 0^m.61.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Bode, pp. 503, 602, n° 343; Dutuit, p. 39, n° 435; Wurzbach, n° 407; Michel, pp. 398, 567.

Duchesse de Saint-Leu's Collection, Paris, 1829.

The Hermitage, St. Petersburg. (N° in Catalogue, 821.)









514

A NUN IN A WHITE HABIT
WITH A LARGE VEIL ON HER HEAD

(ÉPINAIL MUSEUM)

A NUN IN A WHITE HABIT
WITH A LARGE VEIL ON HER HEAD

(ÉPINAL MUSEUM)

An elderly woman, standing, facing the spectator, her head slightly inclined. She holds her hands in front of her; in the right, a rosary. She wears a full white gown and a closely fitting head-cloth, over which hangs a drapery of a dark neutral colour with golden and reddish tones. The full light falls on the white habit, and is reflected on the face, which is in shadow. Dark background.

Half-length, life-size figure.

Signed on the right, half-way up the canvas : *Rembrandt f. 1661.*

Canvas. H. 1^m, 14; w. 0^m, 80.

Michel, pp. 395, 562.

Collection of the Princes of Salm, confiscated during the Revolution, since which it has been in the Musée des Vosges, Épinal. (N° in Catalogue of 1880, 101.)



... a russet. ... wears a ... gown
... of a dark ... colour
... the white ... and is reflected



512

AN OLD MAN, SEATED,
WITH A PARTI-COLOURED CAP
ON HIS HEAD
AND A LONG CANE IN HIS LEFT HAND

(NATIONAL GALLERY, LONDON)

AN OLD MAN, SEATED,
WITH A PARTI-COLOURED CAP ON HIS HEAD
AND A LONG CANE IN HIS LEFT HAND

(NATIONAL GALLERY, LONDON)

Aged about sixty-five. Seated to the right, looking at the spectator. In his left hand he holds a long cane. He has grizzled hair and a gray beard, and wears a yellow cap with a white binding. Over his white under-dress hangs a full reddish brown cloak, which he holds together over his knees. The full light falls from above on the left on his head, breast, and hand. Dark background.

Life-size, three-quarters length.
Painted about 1661.

Canvas. .H. 1^m,29; w. 0^m,965.

Exhibited at the British Gallery, London, 1837.

Smith, *Supplement*, n° 6.

Sir W. Middleton's Collection, London.

Lady de Saumarez' Collection, London.

National Gallery, London. (N° in Catalogue, 1674.)



THE
LORD OF THE MANOR
WITH A PART-COLOURED CAP ON HIS HEAD
AND A LONG CANE IN HIS LEFT HAND

and he holds a long cane in his left hand and wears a



545

A STUDY OF TWO NEGROES

(MR. GEORGE DONALDSON'S COLLECTION, LONDON)

A STUDY OF TWO NEGROES

(MR. GEORGE DONALDSON'S COLLECTION, LONDON)

Two young negroes in rich costumes standing at a table. One confronts the spectator, standing forward on the right, and looking to the left, his right arm resting on a table with a greenish cover; the other, standing behind the table, leans over the right shoulder of his companion and looks down. Both have short black hair, slight moustaches, protruding lips and brilliant black skins. Subdued light, falling on them almost from behind. Light background.

Half-length figures, nearly life-size.

Signed above on the right : *Rembrandt f. 1661.*

Canvas. H. 0^m.77; w. 0^m.63.

Rembrandt painted a similar picture at an earlier date, which is included in his inventory of 1656.

Montriblond Collection, Paris, 1784.

Lord Berwick's Collection, Attingham, Shrewsbury.

Mr. C. J. Wertheimer's Collection, London.

Mr. George Donaldson's Collection, London.



A STORY OF TWO NEGROES

THEY WERE TWO NEGROES, ONE A FREE MAN, THE OTHER A SLAVE, WHO HAD BEEN BORN IN THE SAME HOUSE, AND WHO HAD GROWN UP TOGETHER. THE FREE MAN WAS A GOOD MAN, AND THE SLAVE WAS A GOOD MAN. THEY WERE BOTH GOOD MEN, AND THEY WERE BOTH GOOD MEN.

THEY WERE BOTH GOOD MEN, AND THEY WERE BOTH GOOD MEN.

THEY WERE BOTH GOOD MEN, AND THEY WERE BOTH GOOD MEN.



544

**A COOK AT A WINDOW
HOLDING A ROSE IN HER RIGHT HAND**

(LORD LECONFIELD'S COLLECTION, PETWORTH, SUSSEX)

A COOK AT A WINDOW
HOLDING A ROSE IN HER RIGHT HAND

(LORD LECONFIELD'S COLLECTION, PETWORTH, SUSSEX)

Aged about twenty. Leaning from a window, her arms folded on a brown cushion, looking to the left. Her dark hair is combed back from her face into a little dull white cap at the back of her head. She wears a plain brown bodice over a full chemisette with long sleeves. In her right hand she holds a rose-bud. The light glances on the figure from above on the left. Dark background.

Half-length, life-size.
Signed below on the left : *Rembrandt f.*
Painted about 1664.

Canvas. H. 0^m,83; w. 0^m,65.

Exhibited at the Royal Academy, London, in 1899.

Lord Leconfield's Collection, Petworth, Sussex.



A COOK AT A WINDOW
HOLDING A ROSE IN HER RIGHT HAND

(LORD LECONFIELD'S COLLECTION, PETWORTH, SUSSEX)

Aged about twenty. Leaning from a window, her arms folded on a brown cushion, looking to the left. Her dark hair is combed back from her face into a little dull white cap at the back of her head. She wears a plain brown bodice over a full chemisette with long sleeves. In her right hand she holds a rose-bud. The light glances on the figure from above on the left. Dark background.

Half-length, life-size.
Signed below on the left : *Rembrandt f.*
Painted about 1664.

Canvas. H. 0^m.83; w. 0^m.65.

Exhibited at the Royal Academy, London, in 1899.

Lord Leconfield's Collection, Petworth, Sussex.



A COOK AT A WINDOW

HOLDING A ROSE IN HER RIGHT HAND

ed about twenty. Leaning from a window, her arms folded on a brown cushion, looking to the left. Her dark hair is combed back from her face into a little dull white cap at the back of her head. She wears a plain brown bodice over a full chemisette with long sleeves. In her right hand she holds a rose-bud. The light glances on the



545

**STUDY OF THE HEAD OF A BEARDED MAN
HIS FACE OVERSHADOWED BY HIS HAT**

(THE MARQUIS OF LOTHIAN'S COLLECTION, NEWBATTLE ABBEY)

STUDY OF THE HEAD OF A BEARDED MAN
HIS FACE OVERSHADOWED BY HIS HAT

(THE MARQUIS OF LOTHIAN'S COLLECTION, NEWBATTLE ABBEY)

Aged about forty. Almost full face, looking straight before him. He has a dark, unkempt beard, and wears a dark flat cap on his dark hair. Black coat. A sharp ray of light illuminates part of the right cheek and the tip of the nose. Rather dark background.

Signed on the right half-way up the panel : *Rembrandt f. 166*. (the last figure is cut away).
Painted about 1665.

Oak panel. H. 6¹¹/₁₆; w. 6¹/₁₆.

The Marquis of Lothian's Collection, Newbattle Abbey.



THE
HISTORY OF THE UNITED STATES OF AMERICA
FROM 1789 TO 1861
BY
JAMES M. SMITH

THE HISTORY OF THE UNITED STATES OF AMERICA
FROM 1789 TO 1861
BY
JAMES M. SMITH

THE HISTORY OF THE UNITED STATES OF AMERICA
FROM 1789 TO 1861
BY
JAMES M. SMITH

THE HISTORY OF THE UNITED STATES OF AMERICA
FROM 1789 TO 1861
BY
JAMES M. SMITH



516

AN OLD MAN
HOLDING A STICK WITH A GOLD KNOB
IN HIS RIGHT HAND

(EARL OF NORTHBROOK'S COLLECTION, LONDON)

AN OLD MAN
HOLDING A STICK WITH A GOLD KNOB
IN HIS RIGHT HAND

(EARL OF NORTHBROOK'S COLLECTION, LONDON)

Aged about seventy. Confronting the spectator, and looking straight before him, his head turned slightly to the right. He wears a black furred cloak, fastened at the breast with a gold clasp set with two pearls, and under it a dark doublet. He has thick gray hair and a gray beard; on his head a black cap. His right hand, which is but partly visible, grasps a gold-headed stick. The full light touches the right side of the face. Dark background.

Half-length, life-size.

Signed above on the right : *Rembrandt f. 1667.*

Canvas. H. 0^m.70; w. 0^m.58.

Exhibited at Amsterdam in 1898; in London, at the Royal Academy, in 1899.

Bode, pp. 539, 588, n° 224; Dutuit, p. 47, n° 410; Warzbach, n° 228; Michel, pp. 500, 558.

Thomas Emmerson Collection, London.

Verstolk van Soelen Collection, The Hague, 1846.

Thomas Baring Collection, London.

Earl of Northbrook's Collection, London. (N° in Catalogue, 85.)





517

AN OLD MAN IN PROFILE
A BROAD CAP ON HIS HEAD
HIS HANDS CLASPED

(ROYAL GALLERY, DRESDEN)

AN OLD MAN IN PROFILE
A BROAD CAP ON HIS HEAD
HIS HANDS CLASPED

(ROYAL GALLERY, DRESDEN)

Aged between seventy and eighty. Seated, in profile to the left, and looking to the left, his hands laid together. He has a scanty gray beard, and wears a rich doublet trimmed with gold brocade, and cut out at the throat to show a white shirt. Over it, a heavy black cloak, lined with gold brocade. On his head, a very broad cap, ornamented with a string of pearls. The bright light falls from above on the left. Dark background.

Half-length, life-size.
Painted about 1667.

Canvas. H. 0^m,82; w. 0^m,71.

Etched by A. Riedel, and by C. G. Schultze (the bust only), in 1769.

Smith, n° 404; Vosmaer, p. 578; Bode, pp. 539, 570, n° 90; Dutuit, p. 29, n° 438; Wurzbach, n° 81; Michel, pp. 500, 553.

Royal Castle, Warsaw, 1763.
Royal Gallery, Dresden. N in Catalogue, 1570.)





518

THE CIRCUMCISION OF CHRIST

(EARL SPENCER'S COLLECTION, ALTHORP)

THE CIRCUMCISION OF CHRIST

(EARL SPENCER'S COLLECTION, ALTHORP)

The Virgin, with the Babe on her lap, is seated in the stable at Bethlehem, under an awning, behind which is a ladder. A kneeling priest in a heavy yellow robe performs the rite of circumcision on the Child, who is dressed entirely in white. Mary wears a dull red dress with a yellowish apron, a white and green striped veil, and a white head-cloth. To the left of this group stands Zachariah in a light dull green robe and a white turban, writing in a book he holds in his left hand. A man with a red beard, standing beside him, glances into the book. Behind them on the extreme left is a group of five men, one of them in a light and another in a red turban. In the immediate foreground on the left is a boy, looking inquisitively at the scene. Further back, two men, and a maid-servant looking out of a window. In the penumbra to the right, a cow, turned to the right. The full light falls from the left on the principal group and on the sheet in the manger, which serves as the cradle.

Small, full-length figures.

Signed below on the right : *Rembrandt f. 1661.*

Canvas. H. 0^m.565; w. 0^m.75.

Exhibited at Leeds, 1868; at London, Royal Academy, 1899; at Amsterdam, 1898.

Smith, n° 69; Vosmaer, pp. 361, 562; Bode, pp. 525, 578, n° 137; Dutuit, p. 48, n° 53; Wurzbach, n° 241; Michel, pp. 462, 555.
 Waagen, *Art Treasures*, III, p. 459.

J. v. de Blooken Collection, Amsterdam, 1707.

Earl Spencer's Collection, Althorp.





549

THE SUPPER AT EMMÄUS

(THE LOUVRE, PARIS)

THE SUPPER AT EMMÄUS

(THE LOUVRE, PARIS)

In the centre, behind a table with a dark green cloth sits Jesus, in a white robe, a faint aureole round his head. To the left, seen almost from behind, is one of the disciples in a yellow tunic, his hands clasped in devout amazement; to the right, the other disciple, in red, his head turned and showing only the outline of the cheek, gazes intently at the Saviour, his left hand on the arm of his chair, his right on the corner of the table. To the left, a large window, the lower sash of which is open, letting a flood of evening light into the room. In the foreground, an iron railing, over which hangs a light coloured garment.

Small full-length figures.
Painted about 1661.

Canvas. H. 0^m,48; w. 0^m,64.

There is a pen drawing washed with Indian ink for this picture in Dr. Hofstede de Groot's collection at the Hague (formerly in the collection of Sir J. C. Robinson, London).

The Louvre, before 1852, as the work of Rembrandt; after 1852 as School of Rembrandt. (N° in Catalogue, 420.)

Château de Compiègne as School of Rembrandt. (N° in Catalogue, 172.)

Since 1901 it has been replaced under Rembrandt's name in
The Louvre, Paris.



THE LAST SUPPER

On a dark green cloth sits Jesus, in a white robe, to the left, seen almost from behind, is one of the apostles, clasped in devout amazement; to the right, the apostle Peter, showing only the outline of the cheek, gazes at the arm of his chair, his right on the corner of the table, the lower sash of which is open, letting down the lower part of the robe. In the foreground, an iron railing, over which

Robinson, London.

N° in Catalogue, 17



520

THE CONSPIRACY OF THE BATAVIANS
UNDER CLAUDIUS CIVILIS

(NATIONAL MUSEUM, STOCKHOLM)

THE CONSPIRACY OF THE BATAVIANS UNDER CLAUDIUS CIVILIS

(NATIONAL MUSEUM, STOCKHOLM)

Eleven men are gathered round a long table. They are illuminated by a light in the middle of the table, the source of which is concealed by a figure in the foreground. To the left is the one-eyed leader, Claudius Civilis, facing the spectator. He has a brown beard and long hair that falls on his shoulders. He wears a kind of tiara on his head, and a thick gold chain across his breast. Four of the conspirators lay their blades across the drawn sword he holds up before him. To his left is an old man with a long beard, probably a priest, with a long veil hanging behind his head; to his right, a beardless man with gray hair; both lay their hands on the leader's sword. On the side of the table nearest to the spectator is a group of three men, seen from behind. One of them has risen from his seat; an old man, whose head is in front of the light, sits holding a goblet before him, while the third on the left, seated lower than the other two, holds up a hand. At the right end of the table is another group of three, among them an old man in a red cap, laughing. In front of him is a richly ornamented goblet. Dark background.

Life-size figures, nearly full-length.
Painted about 1661.

Canvas. H. 1^m.96; w. 3^m.09.

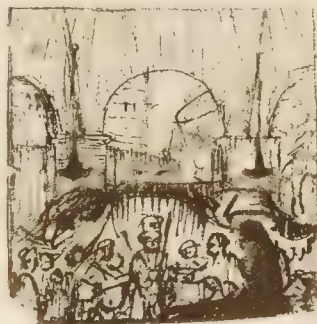
There are four drawings for this picture in the Munich Print Room. In one of the smaller of these (which we reproduce below), the architectural background is higher. This fact confirms our opinion that the picture was originally larger, and has been cut down, particularly at the top. (Cf. Introduction, p. 14 *et seq.*)

Etched by Ch. Waltner in the *Gazette des Beaux-Arts*, 1874, and in Dutuit, vol. III, by W. Unger in the *Tidskrift för bildande Konst*, 1875. Colour-print in *Succia Illustrata*.

The episode depicted is described by Tacitus, *Historiae*, IV, p. 13 *et seq.*

Vosmaer, pp. 364, 563; Bode, pp. 483, 605, n° 360; Dutuit, p. 40, n° 32; Wurzbach, n° 433; Michel, pp. 466, 567; De Roever, in *Oud Holland*, X, p. 137 *et seq.*
Madsen, *Studier fra Sverige*.

Collection of Madame A. J. Peill, *née* Grill. Presented by her to the Academy of Fine Arts. Exhibited in the Royal Palace from 1785 to about 1810. Since 1865 it has been lent to the National Museum, Stockholm. (N° in Catalogue, 578.)





THE CONSPIRACY OF THE CATAPULTS

THE CONSPIRACY OF THE CATAPULTS

THE CONSPIRACY OF THE CATAPULTS

He has a
as their
with
his right,
from behind.

In front of him is a cool, ornamented

and that
one p. 11





521

THE EVANGELIST ST. MATTHEW
WITH THE ANGEL

(THE LOUVRE, PARIS)

THE EVANGELIST ST. MATTHEW

WITH THE ANGEL

(THE LOUVRE, PARIS)

He is seated at a table with an open book before him, gazing thoughtfully into space. Turned three-quarters to the right, a parti-coloured skull cap on his head, his left hand in his grizzled beard; his right, holding a pen, rests on the book. He wears a loose chestnut-brown gown. The angel, a youthful figure with luxuriant fair curls, stands behind him, laying his right hand on the Evangelist's shoulder, and speaking to him.

Life-size figure, half-length.

Signed on the right, half-way up the canvas : *Rembrandt f. 1661.*

Canvas. H. 0^m.96; w. 1^m.80.

Studies in oil for the head of the Evangelist in M. Rudolf Kann's Collection, Paris, and in the Musée Bonnat, at Bayonne (See Plates 522, 523).

Etched by Claessens in the *Musée Français*; by Oortmann in the *Musée Napoléon*; in Filhol, vol. VIII, p. 509; and in Landon, vol. II, p. 57.

Smith, n° 136; Vosmaer, pp. 361, 562; Bode, pp. 523, 594, n° 270; Dutuit, p. 35, n° 102; Wurzbach, n° 276; Michel, pp. 463, 562.

The Louvre, Paris. (N° in Catalogue, 406.)



THE JOURNAL OF THE
SOCIETY OF THE HISTORY OF THE
CITY OF NEW YORK

THE JOURNAL OF THE
SOCIETY OF THE HISTORY OF THE
CITY OF NEW YORK
PUBLISHED BY THE SOCIETY
OF THE HISTORY OF THE
CITY OF NEW YORK
NEW YORK

THE JOURNAL OF THE
SOCIETY OF THE HISTORY OF THE
CITY OF NEW YORK
PUBLISHED BY THE SOCIETY
OF THE HISTORY OF THE
CITY OF NEW YORK
NEW YORK

THE JOURNAL OF THE
SOCIETY OF THE HISTORY OF THE
CITY OF NEW YORK
PUBLISHED BY THE SOCIETY
OF THE HISTORY OF THE
CITY OF NEW YORK
NEW YORK



522

STUDY
FOR THE HEAD OF ST. MATTHEW

(M. RUDOLF KANN'S COLLECTION, PARIS)

STUDY FOR THE HEAD OF ST. MATTHEW

(M. RUDOLF KANN'S COLLECTION, PARIS)

Almost full face, turned slightly to the right and looking in the same direction. He has a white beard, a brown cap and a gray tunic. The full light comes from the left. Dark background.

Two-thirds of life-size.
Painted about 1661.

Oak panel. H. 0^m.23; w. 0^m.19.

Study for the *St. Matthew* in the Louvre. (Plate 521.)

Michel, pp. 432, 563.

A. Buckley Collection, London.

M. Rudolf Kann's Collection, Paris.



STUDY FOR THE HEAD OF ST. ANTHONY

Altogether, face, turned slightly to the right, and looking in the same direction.
The hair is dark, a brown cap and a gray tunic. The tall right comes from the
ground.



525

STUDY
FOR THE HEAD OF ST. MATTHEW

(MUSÉE BONNAT, BAYONNE)

STUDY FOR THE HEAD OF ST. MATTHEW

(MUSÉE BONNAT, BAYONNE)

Facing the spectator, the head bent a little to the left, looking slightly to the left. Curly hair and a gray beard, brown cap and grayish brown tunic. The strong light comes from a little to the left above. Dark background.

Two-thirds of life-size.
Painted about 1661.

Oak panel. H. 0^m,25; w. 0^m,22. The panel has been pieced. Original size. H. 0^m,22; w. 0^m,185.

Study for the *St. Matthew* in the Louvre. (Plate 521.)

Exhibited at Amsterdam, in 1898.

Etched by L. Flameng in the Catalogue of the Wilson Collection.

Dutuit, p. 22; Michel, pp. 432, 563.

Marquis d'Aligre's Collection, Paris.
J. W. Wilson Collection, Paris, 1881.
M. Léon Bonnat's Collection, Paris.
Musée Bonnat, Bayonne.



[Faint, illegible text, likely bleed-through from the reverse side]

[Faint, illegible text, likely bleed-through from the reverse side]



524

HOMER

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

HOMER

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

The aged poet, whose features are imitated from those of the Farnese bust in the Naples Museum, is seated in an arm-chair, turned slightly to the right. He wears a dull yellow robe, that shows a red under-dress and a bit of the shirt. A yellow silk shawl lies across his shoulders. His curly gray hair is bound with a narrow gold fillet, and partly covered by a little skull-cap. He has a crisp gray beard. With his left hand he grasps his girdle, while with his uplifted right hand he emphasises the verses he declaims with an expressive gesture. The background half in shadow; the light comes from the left.

Three-quarters length, life-size.

Signed above on the left : ...*andt f.* 1663.

Canvas. H. 1^m,08; w. 0^m,82½. A piece has been cut off on each side.

The poet is in the act of dictating his poems to a person who must have been originally on the right, and of whom nothing remains but the tips of two figures, holding a pen, in the lower right hand corner; a sheet of paper and an inkstand appear close by.

Exhibited at Amsterdam, in 1898.

For this picture and its relation to antique busts of Homer, see Dr. J. Six in *Oud Holland*, XV, p. 1 *et seq.*

Mr. T. Humphry Ward's Collection, London.

Dr. A. Bredius' Collection; exhibited since 1894 in the Royal Gallery, the Hague. (N° in Catalogue, 584.)





523

THE EVANGELIST

(MESSRS. LAWRIE AND CO'S COLLECTION, LONDON)

THE EVANGELIST

(MESSRS. LAWRIE AND CO'S COLLECTION, LONDON)

Seated, facing the spectator, turned slightly to the left, writing in a book that lies open before him on a desk. He has a scanty beard, and wears a brownish red under-dress, and over it a dull green mantle across the left shoulder. A drapery, striped with various colours, is wound turbanwise round his head, and hangs down on his back. Under the turban he wears a white head-cloth. The bright light falls into the picture from the left.

Half-length, life-size.

Signed on the right near the shoulder : *Rembrandt f. 166*. (the last figure is cut off).

Painted about 1663.

Canvas, H. 1^m,07; w. 0^m,82.

Exhibited at Manchester in 1857.

Thomas Emmerson Collection, London.

Mrs. Hall's Collection, London.

Mr. T. Humphry Ward's Collection, London.

M. Charles Sedelmeyer's Collection, Paris.

Messrs. Lawrie and Co's Collection, London.





526

THE ACCOUNTANT

(MR. CHARLES M. SCHWAB'S COLLECTION, PITTSBURGH, U. S. A.)

THE ACCOUNTANT

(MR. CHARLES M. SCHWAB'S COLLECTION, PITTSBURGH, U. S. A.)

He stands, a little to the right, behind a table on which lies an open book, facing, and fixing a keen gaze upon the spectator; he rests both hands on the table, holding a pen in the right. He has a thin, closely trimmed moustache, and long dark hair, on which he wears a bright red cap. His reddish gown opens in front over an underdress, cut square at the throat and showing the shirt. The light comes from the left. Dark background.

Half-length, life-size.
Painted about 1663.

Canvas. H. 1^m.02; w. 0^m.80.

Exhibited at the Royal Academy, London, in 1889.

Mezzotinted by W. Humphrey in 1765.

Smith, n° 275, *Supplement*, n° 9; Wurzbach, n° 195; Michel, pp. 247, 561.

Sir Joshua Reynolds' Collection, London, 1795.

Thomas Hardman Collection, Manchester, 1838.

Mrs. Owen Roe's Collection, London.

Thomas Green Collection, London, 1874.

Mr. P. C. Hanford's Collection, Chicago.

Mr. E. Fischhof's Collection, New York.

Mr. Charles M. Schwab's Collection, Pittsburgh, Pa. U. S. A.





527

A YOUNG MAN AT A WRITING-TABLE

(OLD PINACOTHEK, MUNICH)

A YOUNG MAN AT A WRITING-TABLE

(OLD PINACOTHEK, MUNICH)

Full face, looking up to the left. He has long dark hair, parted in the middle, and wears a brilliant red and yellow costume. He stands behind a table strewn with papers which he seizes with his left hand, holding a pen in his right. The light comes from the left. Dark background.

Half-length, life-size.
Painted about 1663.

Canvas. H. 0^m,98; W. 0^m,77.

Bode, pp. 515, 573, n° 112; Dutuit, p. 30, n° 214; Wurzbach, n° 108.

Castle of Würzburg.

Schleissheim Gallery, n° 260; ascribed to G. v. d. Eeckhout.

Old Pinacothek, Munich. Till lately ascribed to C. Fabritius, but now to Rembrandt. N° in Catalogue, 345.







528

THE SIBYL

(MR. T. J. BLAKESLEE'S COLLECTION, NEW YORK)

THE SIBYL

(MR. T. J. BLAKESLEE'S COLLECTION, NEW YORK)

A young woman, seated, three-quarters to the right, her head bent forward, her eyes turned to the left, holding a large book on her lap with both hands. She wears a dark gown relieved by greenish reflections, a gold-coloured mantle, and a light turban ornamented with precious stones and a string of pearls. A brown curtain hangs in the background. The light, which glances on the turban and the shoulders, and leaves the face in shadow, comes from the left. Background of dark landscape.

Life-size figure, more than half-length.
Painted about 1667.

Canvas. H. 0^m.96; w. 0^m.76.

Scraped in mezzotint.

Barnett Collection, London, 1881.

M. Charles Sedelmeyer's Collection, Paris.

Messrs. Lawrie and Co's Collection, London.

Mr. T. J. Blakeslee's, Collection, New York.





529

DAVID PLAYING THE HARP BEFORE SAUL

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

DAVID PLAYING THE HARP BEFORE SAUL

(DR. A. BREDIUS' COLLECTION, THE HAGUE)

Saul, seated to the left, on a raised throne, listens with deep emotion to the music of David, who is standing at the base of the throne to the right. David has a slight moustache, and wears a red tunic, which shows a white shirt at the throat and wrists. The king, who has a dark beard, wears a rich, many-coloured turban with a rayed silver crown, and a deep purple-red, gold-lined mantle, showing a gold-embroidered under-dress in front. With his left hand he grasps the dull brownish violet curtain beside him to dry his tears; a spear in his right arm.

Three-quarters length, life-size.
Painted about 1665.

Canvas, H. 1^m.307; w. 1^m.64.

The picture was once cut in two, to make two pictures of it. The whole of the background above David was lost in the process and has been restored by a modern hand.

A pen sketch, with the arrangement reversed, in the Musée Bonnat at Bayonne, shows various figures of soldiers, sentinels, etc. above the David.

Exhibited at Cologne in 1876; at Amsterdam in 1898.

Engraved by Decisy.

Michel, p. 446.

Duc de Caraman's Collection, Paris, 1830.

Didot Collection, Paris.

Oudry Collection, Paris, 1869.

Bourgeois Collection, Paris.

Baron A. v. Oppenheim's Collection, Cologne.

Georges Collection, Épernay.

Durand Ruel Collection, Paris.

Dr. A. Bredius' Collection, The Hague. Exhibited since 1899 in the Royal Gallery, The Hague.



DAVID BEFORE SAUL

David, listens with deep emotion to the music
he plays to the right. David has a slight
scar on a white shirt at the throat and wrists.
He wears a rich, many-coloured turban with a rayed
frontlet, showing a gold-embroidered
on his right arm.

David is shown in the foreground, looking towards the right. The background shows
the interior of the M. C. restaurant at Bayonne, showing various

The Fox & Gabley. The



550

HAMAN
BEGGING FOR MERCY BEFORE ESTHER

(THE KING OF ROUMANIA'S COLLECTION, BUCHAREST)

HAMAN BEGGING FOR MERCY BEFORE ESTHER

(THE KING OF ROUMANIA'S COLLECTION, BUCHAREST)

Queen Esther is seated on a raised throne to the left, turned to the right, her left elbow on the parapet, her right hand on her side. To the right, behind the parapet, which is draped with blue, the king stands at Esther's side, and turns to the four soldiers standing in the background on the right, pointing with his golden sceptre to Haman, who kneels on the steps of the throne, raising his hands imploringly to Esther. The Queen wears a gown of light yellow silk with wide sleeves, and over it a mantle of gold brocade lined with ermine; she has a golden head-dress fashioned like a crown, from which hangs a veil; a string of large pearls is bound round her hair, supporting a ruby on her forehead; a large pear-shaped pearl hangs from each earring. Haman's red robe is fastened over his left shoulder with a gold scarf; he wears a diadem in his grizzled brown hair, and an earring in his left ear. The king wears a gleaming turban with a small crown, and a dark grayish brown mantle over a dark dress fastened on the left shoulder with a gold clasp. Over Esther is a baldachin of dark brown flowered material, from which hang two tassels. At the foot of the throne, an ornament of winged cherub-heads.

Full-length figures, life-size.
Painted about 1665.

Canvas. H. 2^m,35; w. 1^m,90.

Exhibited at Cologne in 1876; at Antwerp in 1877; at Amsterdam in 1898.

Smith, n° 36; Vosmaer, p. 570; Dutuit, p. 14; Wurzbach, n° 360.

Jan de Giese Collection, Bonn, 1742 (Hoet, vol. II, p. 63).

The Elector of Cologne's Collection, Paris, 1764.

Beaujon Collection, Paris, 1787.

Duc d'Amazone's Collection, Paris.

Coclers Collection, Paris, 1789.

Lord Rendlesham's Collection, London, 1809.

Mortimer Collection, London, 1829.

Sale at the Hôtel Drouot, Paris, 1868.

Felix Bamberg Collection, Messina, 1877.

The King of Roumania's Collection, Bucharest. (N° in Catalogue, 126.)



QUEEN ESTHER

to the left, turned to the right, her left

at Esther's side, and turns to the four
to right, pointing with his golden sceptre to
none, raising his hands imploringly to Esther,
of silk with wide sleeves, and over it a mantle
he has a golden headdress fashioned like a crown,

with a gold scarf; he wears a diadem in his
The king wears a gleaming turban
the over a dark dress fastened on
of dark brown. Esther is a baliaquin of dark brown
At the foot of the throne, an orna-



554

THE FALL OF HAMAN

(THE HERMITAGE, ST. PETERSBURG)

THE FALL OF HAMAN

THE HERMITAGE, ST. PETERSBURG)

Haman stands quite in the foreground with downcast eyes, his right hand laid protestingly on his breast, his left hand in his girdle. He wears a full red robe with white sleeves, a dark mantle over his left shoulder, and a magnificent yellow plumed turban with a broad band of pearls; across his breast hangs a jewelled chain. Ahasuerus stands further back to the right, behind a table with a white cover, in a robe of gold brocade with an ermine collar, and a white turban with a small crown upon it; round his neck is a broad gold chain. To the left, somewhat in the background, is the aged Mordecai, bareheaded, with a white beard, dressed in a brown robe. The light falls from above on the left. Dark background.

Half-length, life-size.

Signed below on the right : *Rembrandt f.*

Painted about 1665.

Canvas. H. 1ⁿ.27; w. 1ⁿ.17.

Scraped in mezzotint by R. Houston in 1773; engraved on steel by S. Freeman.
Etched by Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 38; Vosmaer, p. 570; Bode, pp. 479, 599, n° 320; Dutuit, p. 38, n° 30; Wurzbach, n° 390; Michel, pp. 329, 566.

W. Six Collection, Amsterdam, 1734; bought by F. Beudeker.

John Blackwood Collection, London, 1773.

Collection of the Empress Catherine II.

The Hermitage, St. Petersburg. (N° in Catalogue, 795.)





552

PILATE WASHING HIS HANDS

(M. RUDOLF KANN'S COLLECTION, PARIS)

PILATE WASHING HIS HANDS

(M. RUDOLF KANN'S COLLECTION, PARIS)

Pilate is seated in an armchair, turned to the left, in front of the wall of a massive building with a curtain hanging against it on the right. He wears a broad flat cap of dark material, ornamented with narrow gold stripes and pearls, and a yellow silk mantle with a wide golden border over a black velvet tunic, across which lies a gold chain of several rows with a medallion. In front of him stands a youthful page in a green dress with wide gold-embroidered sleeves; in his right hand he holds a flat silver basin under Pilate's hands, pouring water over them from an ewer in his left; a long towel hangs across his arm and shoulder. An old man stands behind Pilate looking on; he wears a yellow mantle, and a close-fitting yellow cap with a broad gold border on his thick gray hair. To the left is a low parapet, behind which warriors with helmets, spears and halberds press forward; among them is a Moor.

Life-size figure, three-quarters length.
Painted about 1665.

Canvas. H. 1^m, 29; w. 1^m, 65.

There is a copy of the head of Pilate by Dietericy in the Roumiantzoff Museum at Moscow. A pen drawing for the picture is in the J. Six Collection at Amsterdam (Liphart Sale, Leipzig, 1898).

Bode, pp. 480, 579, n° 145; Dutuit, p. 47, n° 73; Wurzbach, n° 224; Michel, pp. 434, 563.

Lord Palmerston's Collection, Broadlands, from 1794.

Lord Mount-Temple's Collection, Broadlands.

M. Charles Sedelmeyer's Collection, Paris.

M. Rudolf Kann's Collection, Paris.



THE HISTORY OF THE
CITY OF BOSTON

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN HUTCHINGS
OF THE BOSTON BAR
IN TWO VOLUMES
VOL. II.
BOSTON: PUBLISHED BY
J. B. LEECH, 15 N. MARKET ST.
1846.

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
BY
JOHN HUTCHINGS
OF THE BOSTON BAR
IN TWO VOLUMES
VOL. II.
BOSTON: PUBLISHED BY
J. B. LEECH, 15 N. MARKET ST.
1846.



555

THE RETURN OF THE PRODIGAL SON

(THE HERMITAGE, ST. PETERSBURG)

THE RETURN OF THE PRODIGAL SON

(THE HERMITAGE, ST. PETERSBURG)

The Prodigal, in a coarse, ragged linen garment with a rope girdle, kneels in the foreground to the left before his aged father, who, clad in a yellow robe with a red drapery over it, and a small greenish cap, bends over him, and laying both hands on his shoulders, draws him to his breast. An old man in profile to the left, leaning on a stick, looks on; he wears a yellowish white gown, a red mantle, and a high cap. Near him, a little further back, sits a man with a thick moustache and a broad black cap. Behind the group is a house, against the wall of which leans a young woman, looking inquisitively at the scene. A woman advances from a vaulted gateway. The light glances on the group from the left.

Full-length figures, life-size.

Signed below on the left: *R. van Rijn*.

Painted about 1669.

Canvas. H. 2^m,62; w 2^m,50

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 117; Vosmaer, pp. 155, 512; Bode, pp. 527, 600, n° 322; Dutuit, p. 39, n° 66; Wurzbach, n° 392; Michel, pp. 506, 566.

Jan de Giese Collection, Bonn, 1742 (Hoet, vol. II, p. 63).

Collection of the Elector of Cologne, Paris, 1764; withdrawn and soon afterwards sold for 6000 *livres* to the Duc d'Amazone, Paris.

Collection of the Empress Catherine II, bought 1797.

The Hermitage, St. Petersburg. (N° in Catalogue, 797.



with a rope, and kneels in the
god in a yellow robe with a red
string, and having both hands on

each must die and a broad black
coat of which leans a young woman,
comes from a vaulted gateway. The



554

THE SCOURGING OF CHRIST

(GRAND DUCAL GALLERY, DARMSTADT)

THE SCOURGING OF CHRIST

(GRAND DUCAL GALLERY, DARMSTADT)

Two executioners are engaged in binding the Saviour, whose only clothing is a loin-cloth, to the post. One, in red hose and shirt, kneels to the right, placing fetters on the feet of Christ; the other, in a yellow jerkin with dark puffed sleeves, and brownish red hose, draws his bound hands upwards with a rope to the stake. Behind the executioner to the right are his helmet, cuirass, and sword. The bright light falls from the left on the upper part of Christ's body. A pillar, and to the right a passage, are visible in the dark background.

Full-length figures, about a third of life-size.

Signed below, almost in the centre : *Rembrandt f. 1668.*

Canvas H. 0^m.94; w. 0^m.73.

Exhibited at Amsterdam in 1898.

Vosmaer, pp. 371, 565; Bode, pp. 527, 567, n° 75; Dutuit, p. 28, n° 74; Wurzbach, n° 68; Michel, pp. 503, 553.

S. Fierens Collection, The Hague, 1743 (Hoet, vol. II; already mentioned by him in a sale, 1730).

L. v. Heythuysen Collection, 1800.

Beckford Collection, 1802; bought by Fresham.

Winter Collection, Heidelberg; bought by the dealer Schmitt and sold by him to the Grand Ducal Gallery, Darmstadt. (N° in Catalogue, 18.)



SCULPTURE OF CHRIST

ing the Saviour, whose only clothing is a
d shirt, kneels to the right, placing letters
upwards with a rope to the stake. Behind
cuirass, and sword. The bright light falls
body. A pillar, and to the right a passage.

sculpture of Christ



555

A MAN WITH A MAGNIFYING GLASS
IN HIS RIGHT HAND

(M. MORITZ KANN'S COLLECTION, PARIS)

A MAN WITH A MAGNIFYING GLASS
IN HIS RIGHT HAND

(M. MORITZ KANN'S COLLECTION, PARIS)

Aged about fifty, seated, facing and looking at the spectator, his body turned slightly to the right. In his right hand, which seems to rest on a table in front of him, he holds a small magnifying glass. He is bare-headed, and has thick curly brown hair, which falls on his shoulders. He is dressed in red, with a narrow collar; on the upper part of his large puffed and slashed sleeves he has slender steel armlets. A dark cloak falls over his right arm. Dark background, lighted up a little in the lower part.

Half-length, life-size.
Painted about 1662-65.

Canvas. H. 0^m.93; w. 0^m.73.

Companion-picture to Plate 536.

Exhibited at Brussels in 1882.

Bode, pp. 531, 539, 560, n° 23; Dutuit, p. 50, n° 347; Wurzbach, n° 6; Michel, p. 501, 563.

Comte d'Oultremont's Collection, Brussels, sold in Paris in 1889.

M. Charles Sedelmeyer's Collection, Paris.

M. Moritz Kann's Collection, Paris.



the house is lighted up a little in the lower part.



556

A WOMAN IN A RICH CAP
WITH A RED PINK IN HER RIGHT HAND

(M. RUDOLF KANN'S COLLECTION, PARIS)

A WOMAN IN A RICH CAP
WITH A RED PINK IN HER RIGHT HAND

(M. RUDOLF KANN'S COLLECTION, PARIS)

Aged about forty. Seated, turned to the left, her head inclined slightly to the front and towards the spectator, past whom she seems to be gazing. She holds a red pink up in her right hand. Her fair hair is combed back from her face into a little gold cap at the back of her head, and bound with a string of large pearls. She wears large pearl pendants in her ears, and costly chains, brooches and clasps on her breast and wrists. Her rich red gown has very wide sleeves, and is cut square over the bust, showing a dainty chemisette, and her bare throat above it. On the wall to the left is a dark picture in a gold frame, with a dark curtain drawn back to the right. A warm light falls from a point slightly to the left on the face and throat of the sitter.

Half-length, life-size.
Painted about 1662-65.

Canvas. H. 0^m.93; w 0^m.73.

Companion-picture to Plate 535.

Exhibited at Brussels in 1882.

Bode, pp. 531, 539, 560, n° 24; Dutuit, p. 50, n° 348; Wurzbach, n° 7; Michel, pp. 501, 563.

Comte F. d'Oultremont's Collection, Brussels; sold by auction in Paris in 1889.

M. Charles Sedelmeyer's Collection, Paris.

M. Rudolf Kann's Collection, Paris.



THE HISTORY OF THE
LIFE OF SAMUEL JOHNSON

BY JAMES BOSWELL

IN TWO VOLUMES.

Editor, past whom she seems to be gazing. She holds a

111



557

A YOUNG WOMAN IN A BLACK CAP
AND A SLASHED BLACK GOWN

(MR. R. B. ANGUS' COLLECTION, MONTREAL)

A YOUNG WOMAN IN A BLACK CAP
AND A SLASHED BLACK GOWN

(MR. R. B. ANGUS' COLLECTION, MONTREAL)

Aged about thirty. Three-quarters to the left, her head inclined a little to the front, looking at the spectator. She wears a gown of black flowered silk, the large sleeves and the collar slashed with white silk. Her smooth dark hair is combed back into a dark braided cap with a short blue feather. A large pearl hangs from each of her earrings. The light falls almost from in front. Moderately dark background.

Bust, life-size, the hands not seen.
Painted about 1665.

Canvas. H. 0^m.575; w. 0^m.495.

Smith, n° 559; Bode, p. 582, n° 164; Dutuit, p. 45, n° 304.

Duke of Hamilton's Collection, Hamilton Palace, sold by auction in London in 1882.
Messrs. Cottier and Co's Collection, New York.
Mr. R. B. Angus' Collection, Montreal, Canada.



WOMAN IN A BLACK GIP

A SEALED BLACK GOWN

Three-quarters to the left, her head inclined a little to the
pectator. She wears a gown of black flowered silk, the large
tied with white silk. Her smooth dark hair is combed back
up with a short blue leather. A large pearl hangs from each of

1. 100. 100. 100. sold by auction in London in 1682



558

PORTRAIT-GROUP
OF A DUTCH MARRIED COUPLE
KNOWN AS " THE JEWISH BRIDE "

(RIJKSMUSEUM, AMSTERDAM)

PORTRAIT-GROUP OF A DUTCH MARRIED COUPLE

KNOWN AS "THE JEWISH BRIDE"

(RIJKSMUSEUM, AMSTERDAM)

They are standing, almost confronting the spectator. The man, standing to the left, lays his left arm across the shoulders of the woman to the right of him, gazing tenderly at her, and placing his right hand on her heart. She touches his right hand with her left, as if to restrain him; her right hand rests on the front of her gown, and she gazes dreamily into space. The man wears a black cap over his long, curling brown hair (or wig), and a loose, greenish robe with wide lined sleeves of golden green. He has a thin, closely trimmed moustache. The woman's brown hair, which is drawn into a little gold-embroidered cap at the back, falls in short curls on either side of her face. She wears a brilliant red gown, with short sleeves over the full white sleeves of a chemisette; a thin scarf, patterned with red, is drawn across her breast, showing the white chemisette above. Round her neck is a black string and a necklace of fine pearls; across her breast she wears a thick gold chain, on her wrists rich gold bracelets and strings of pearls; there are jewelled rings on the little finger of her left hand, and the first finger of her right hand. The dark wall of the background shows an opening on the right with a plant in a large pot. The strong light falls almost from the front.

Life-size figures, three-quarters length.
Signed below on the right: *Rembrandt f. 16.*
Painted about 1665-68.

Canvas. H. 1^m, 18; w 1^m, 64.

Exhibited at Amsterdam, 1898.

Engraved by C. L. van Kestern in Hofdijk's *Museum van der Hoop*.
Etched by W. Steelink senior, in the *Zeitschrift für bildende Kunst*, 1891.

Smith, n° 430; Vosmaer, pp. 365, 564; Bode, pp. 552, 557, n° 4; Dutuit, p. 36, n° 439; Wurzbach, n° 336; Michel, pp. 490, 565.

Vaillant Collection, Amsterdam, 1825.

J. Smith Collection, London.

Van der Hoop Collection, Amsterdam.

Bequeathed with the rest of this collection to the city of Amsterdam. Exhibited since 1885 in the Rijksmuseum, Amsterdam. (N° in Catalogue of 1887, 1252.)



PICTURE OF A DUTCH MARRIED COUPLE

THE JEWISH BRIDE

... his left hand across the shoulders of the woman to the right of him, gazing
... her left hand to restrain him; her right hand rests on the front of her gown, and
... space. The man wears a black cap over his long, curling
... and a loose, greenish robe with wide lined sleeves of golden

... wears a brilliant red gown, with short sleeves over the full
... chemisette; a thin scarf, patterned with red, is drawn across her
... chemisette above. Round her neck is a black string and a

... on the right with a plant in a large pot. The strong



559

A DUTCH COUPLE
WITH THEIR THREE CHILDREN

(DUCAL GALLERY, BRUNSWICK)

A DUTCH COUPLE
WITH THEIR THREE CHILDREN

(DUCAL GALLERY, BRUNSWICK)

To the right, turned slightly to the left, sits the mother, in a bright red dress cut square at the throat, and showing a white chemisette; her hair is drawn back under a cap, and she wears long pendant earrings. She looks at her youngest child, who sits on her lap, dressed in a frock of lighter cherry-coloured silk with a white collar and bib, and a dark hat over a white cap. It holds a rattle in its right hand. The second child stands to the left at her mother's knee, in a light green frock, looking to the left at her elder sister, who, dressed in a yellowish green gown, with long slashed sleeves lined with fur, holds up a flat basket of flowers in both hands. Behind her stands the father, in a dark coat with dull red sleeves, full face, and looking straight before him; he has long straight hair and a small moustache; with his right hand he holds out a red carnation to the second girl. Dark background, in which brown bushes are distinguishable.

Life-size figures, three-quarters length.
Signed on the basket : *Rembrandt f.*
Painted about 1667-69.

Canvas. H. 1^m,26; w. 1^m,67

Etched by W. Unger.

Vosmaer, pp. 365, 564; Bode, pp. 552, 564, n° 50; Dutuit, p. 26, n° 353; Wurzbach, n° 40; Michel, pp. 502, 552.

It was in the Salzdahlum Gallery as far back as the middle of the eighteenth century, and passed thence to the Ducal Gallery, Brunswick. (N° in Catalogue, 238.)



DUTCH COUPLE

WITH THEIR THREE CHILDREN

turned slightly to the left, sits the mother, in a bright red dress cut out, and showing a white chemisette; her hair is drawn back under a
d in a frock of lighter cherry-coloured silk with a white collar and
out over a white cap. It holds a rattle in its right hand. The second
; who, dressed in a yellowish green gown, with long slashed sleeves
dls up a flat basket of flowers in both hands. Behind her stands



CATALOGUE
OF
REMBRANDT'S PICTURES

ARRANGED ACCORDING TO THEIR SUBJECTS

SACRED HISTORY

OLD TESTAMENT SUBJECTS

No		Volume	Page
223.	Abraham entertaining the Angels. Three-quarters length figures, life-size. Painted about 1636-1637. Canvas. H. 1 ^m ,22; w. 1 ^m ,61. The Hermitage, St. Petersburg. (N° in Catalogue, 791).	III	189
334.	The Dismissal of Hagar. Small full-length figures. Signed : <i>Rembrandt f.</i> Painted about 1650. Canvas. H. 1 ^m ,08; w. 1 ^m ,08. Earl of Denbigh's Collection, Newnham Paddox, England.	V	77
240.	The Dismissal of Hagar. Small full-length figures. Signed : <i>Rembrandt f. 1640.</i> Panel. H. 0 ^m ,39; w. 0 ^m ,53. Mr. Constantine A. Ionides' Collection, Brighton, England. (Now at the Victoria and Albert Museum, London)	IV	69
207.	Abraham's Sacrifice. Full-length figures, life-size. Signed : <i>Rembrandt f. 1635.</i> Canvas. H. 1 ^m ,93; w. 1 ^m ,33. The Hermitage, St. Petersburg. (N° in Catalogue, 792).	III	157
208.	Abraham's Sacrifice. Full-length figures, life-size. Signed : <i>Rembrandt verandert en overgeschildert, 1636.</i> Canvas. H. 1 ^m ,94; w. 1 ^m ,31. Royal Pinacothek, Munich. (N° in Catalogue, 332).	III	159
217.	Isaac blessing Esau. Small full-length figures. Signed : <i>Rembrandt f.</i> Painted about 1636. Panel. H. 0 ^m ,565; w. 0 ^m ,675. Earl Brownlow's Collection, Belton House, Grantham, England.	III	177
410.	Jacob wrestling with the Angel. Life-size figures to the knees. Signed : <i>Rem- brandt f.</i> Painted about 1659. Canvas. H. 1 ^m ,37; w. 1 ^m ,16. Royal Gallery, Berlin. (N° in Catalogue, 828).	VI	51
335.	Jacob swooning at the Sight of Joseph's bloody Coat. Small full-length figures. Painted about 1650. Canvas. H. 1 ^m ,22; w. 0 ^m ,97. Earl of Derby's Collection, London.	V	79
340.	Joseph's two Brothers showing the bloody Coat to Jacob. Half-length figures, life-size. Signed : <i>Rembrandt f.</i> Painted about 1650. Canvas. H. 1 ^m ,545; w. 1 ^m ,68. The Hermitage, St. Petersburg. (N° in Catalogue, 793).	V	89
212.	Joseph telling his Dreams. <i>Grisaille.</i> Small full-length figures. Signed : <i>Rem- brandt f. 163...</i> Painted about 1633. On paper. H. 0 ^m ,51; w. 0 ^m ,39. Six Collection, Amsterdam.	III	167
401.	Joseph accused by Potiphar's Wife. Small full-length figures. Signed : <i>Rem- brandt f. 1655.</i> Canvas. H. 1 ^m ,05; w. 0 ^m ,97. The Hermitage, St. Petersburg. (N° in Catalogue, 794).	VI	33
402.	Joseph accused by Potiphar's Wife. Small full-length figures. Signed : <i>Rem- brandt f. 1655.</i> Canvas. H. 1 ^m ,10; w. 0 ^m ,87. Royal Gallery, Berlin. (N° in Catalogue, 828 ^h).	VI	35

No		Volume	Page
404.	Jacob blessing the Sons of Joseph. Life-size figures, nearly full-length. Signed : <i>Rembrandt f. 1656.</i> Canvas. H. 1 ^m ,74; w. 2 ^m ,09. Royal Gallery, Cassel. (N° in Catalogue, 227).	VI	39
195.	The Finding of Moses. Small full-length figures. Painted about 1635. Canvas. Oval. H. 0 ^m ,47; w. 0 ^m ,59. Sir Robert Peel's Collection, Drayton Manor. (Now in Mr. John G. Johnson's Collec- tion, Philadelphia)	III	133
409.	Moses breaking the Tables of the Law. Life-size figure, three-quarters length. Signed : <i>Rembrandt f. 1659.</i> Canvas. H. 1 ^m ,67; w. 1 ^m ,35. Royal Gallery, Berlin. (N° in Catalogue, 811).	VI	49
222.	Samson's Wedding-Feast. Full-length figures, about half the size of life. Signed : <i>Rembrandt f. 1638.</i> Canvas. H. 1 ^m ,265; w. 1 ^m ,755. Royal Gallery, Dresden. (N° in Catalogue, 1560).	III	187
210.	Samson threatening his Father-in-Law. Three-quarters length figures, life-size. Signed : <i>Rembrandt f. 163.</i> (Probably 1635.) Canvas. H. 1 ^m ,56; w. 1 ^m ,29. Royal Gallery, Berlin. (N° in Catalogue, 802).	III	163
6.	Samson captured by the Philistines. Small full-length figures. Signed : <i>R. 1628.</i> Panel. H. 0 ^m ,60; w. 0 ^m ,49. The property of His Majesty the German Emperor, Berlin.	I	45
211.	The Blinding of Samson. Full-length figures, life-size. Signed : <i>Rembrandt f. 1636.</i> Canvas. H. 2 ^m ,38; w. 2 ^m ,87. Schönborn-Buchheim Gallery, Vienna.	III	165
243.	The Sacrifice of Manoah. Life-size figures, full-length. Signed : <i>Rembrandt f. 1641.</i> Panel. H. 2 ^m ,42; w. 2 ^m ,83. Royal Gallery, Dresden. (N° in Catalogue, 1563).	IV	75
46.	David playing the Harp before Saul. Small full-length figures. Painted about 1630-1631. Panel. H. 0 ^m ,62; w. 0 ^m ,50. Staedel Institute, Frankfort on the Main. (N° in Catalogue, 183).	I	125
529.	David playing the Harp before Saul. Three-quarters length figures, life-size. Painted about 1665. Canvas. H. 1 ^m ,305; w. 1 ^m ,64. Dr. A. Bredius' Collection, The Hague.	VII	119
244.	The Reconciliation between David and Absalom. Small full-length figures. Signed : <i>Rembrandt f. 1642.</i> Panel. H. 0 ^m ,73; w. 0 ^m ,615. The Hermitage, St. Petersburg. (N° in Catalogue, 1777).	IV	77
354.	Bathsheba at the Bath. Full-length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 1 ^m ,42; w. 1 ^m ,42. The Louvre, Paris. (N° 96 in the Catalogue of the Salle La Caze).	V	117
246.	The Toilette of Bathsheba after the Bath. Small full-length figures. Signed : <i>Rembrandt f. 1643.</i> Panel. H. 0 ^m ,62; w. 0 ^m ,81. Baron Steengracht van Duivenvoorde's Collection, The Hague.	IV	81
411.	Ahasuerus and Haman at Esther's Feast. Small full-length figures. Signed : <i>Rembrandt f. 1660.</i> Canvas. H. 0 ^m ,715; w. 0 ^m ,93. Roumiantzoff Museum, Moscow.	VI	53

No	Volume	Page
530. Haman begging for Mercy before Esther. Full-length figures, life-size. Painted about 1665. Canvas. H. 2 ^m ,35; w. 1 ^m ,90. H. M. the King of Roumania's Collection, Bucharest.	VII	121
531. Fall of Haman. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1665. Canvas. H. 1 ^m ,27; w. 1 ^m ,17. The Hermitage, St. Petersburg. (N° in Catalogue, 795).	VII	123
39. Jeremiah mourning the Destruction of Jerusalem. Small full-length figure. Signed : <i>Q. 1630.</i> Panel. H. 0 ^m ,58; w. 0 ^m ,46. Count Sergei Stroganoff's Collection, St. Petersburg.	I	111
209. Belshazzar's Feast. Life-size figures, about three-quarters length. Painted about 1634-1635. Canvas. H. 1 ^m ,64; w. 2 ^m ,04. Earl of Derby's Collection, Knowsley House, England.	III	161
332. Daniel's Dream. Small full-length figures. Painted about 1650. Canvas. H. 0 ^m ,96; w. 1 ^m ,16. Royal Gallery, Berlin. (N° in Catalogue, 828 ^F).	V	73
324. Susanna stepping into the Bath. Full-length figure, about three-quarters the size of life. Painted about 1647. Panel. H. 0 ^m ,62; w. 0 ^m ,48. The Louvre, Paris. (N° in Catalogue of the Salle La Caze, 97).	V	57
193. Susanna at the Bath. Small figure, nearly full-length. Signed : <i>Rembrandt f. 1637.</i> Panel. H. 0 ^m ,475; w. 0 ^m ,39. Royal Gallery, The Hague. (N° in Catalogue, 147).	III	129
322. Susanna and the Elders. Small full-length figures. Signed : <i>Rembrandt f. 1647.</i> Panel. H. 0 ^m ,76; w. 0 ^m ,91. Royal Gallery, Berlin. (N° in Catalogue, 828 ^B).	V	53
323. Study for the Head of Susanna. Small bust. Painted about 1647. Panel. Oval. H. 0 ^m ,22; w. 0 ^m ,175. M. Léon Bonnat's Collection, Paris. (Now at the Musée Bonnat, Bayonne).	V	55
331. Tobit and his Wife in an Interior. Small full-length figures. Signed : <i>Rembrandt f. 1650.</i> Panel. H. 0 ^m ,412; w. 0 ^m ,538. Sir Frederick Cook's Collection, Richmond, England.	V	71
249. The blind Tobit discovers his Wife's Theft of the Goat. Small full-length figures. Signed : <i>Rembrandt f. 1645.</i> Panel. H. 0 ^m ,20; w. 0 ^m ,27. Royal Gallery, Berlin. (N° in Catalogue, 805).	IV	87
216. Tobias restoring his Father's Sight. Small full-length figures. Signed : <i>Rembrandt f. 1636.</i> Panel. H. 0 ^m ,48; w. 0 ^m ,39. Duc d'Arenberg's Collection, Brussels	III	175
219. The Angel leaving the Family of Tobias. Small full-length figures. Signed : <i>Rembrandt f. 1637.</i> Panel. H. 0 ^m ,68; w. 0 ^m ,52. The Louvre, Paris. (N° in Catalogue, 404).	III	181
42. High Priest with a Book. (Unknown subject from the Old Testament.) Small full-length figure. Signed : <i>Rembrandt f.</i> Panel. H. 0 ^m ,58; w. 0 ^m ,475. M. Albert Lehmann's Collection, Paris.	I	117
213. A Suppliant before a Prince. (Unknown subject from the Old Testament.) Small full-length figures. <i>Grisaille.</i> Painted about 1634. Panel. H. 0 ^m ,285; w. 0 ^m ,265. M. Léon Bonnat's Collection, Paris. (Now at the Musée Bonnat, Bayonne).	III	169

NEW TESTAMENT SUBJECTS

No		Volume	Page
241.	The Salutation of the Virgin and St. Elizabeth. Small full-length figures. Signed : <i>Rembrandt</i> 1640. Panel, rounded at top. H. 0 ^m ,565; w. 0 ^m ,475. Duke of Westminster's Collection, Grosvenor House, London.	IV	71
315.	The Adoration of the Shepherds. Small full-length figures. Signed : <i>Rembrandt</i> <i>f.</i> 1646. Canvas, rounded at the top. H. 0 ^m ,97; w. 0 ^m ,72. Royal Pinakothek, Munich. (N° in Catalogue, 331)	V	39
316.	The Adoration of the Shepherds. Small full-length figures. Signed : <i>Rembrandt</i> <i>f.</i> 1646. Canvas. H. 0 ^m ,630; w. 0 ^m ,555. National Gallery, London. (N° in Catalogue, 47).	V	41
406.	The Adoration of the Magi. Small full-length figures. Signed : <i>Rembrandt</i> <i>f.</i> 1657. Panel. H. 1 ^m ,22; w. 1 ^m ,03. Collection of H. M. the King of England, Buckingham Palace, London.	VI	43
7.	The Presentation of Christ in the Temple. Small full-length figures. Signed : <i>Rembrandt f.</i> Painted about 1628. Panel. H. 0 ^m ,555; w. 6 ^m ,435. Herr Ed. F. Weber's Collection, Hamburg.	I	47
325.	The Prophetess Anna in the Temple. Small full-length figures. Signed : <i>Rembrandt f.</i> 1648. Panel. H. 0 ^m ,405; w. 0 ^m ,317. Earl of Ellesmere's Collection, Bridgewater House, London.	V	59
44.	Simeon in the Temple. Small full-length figures. Signed : <i>R.</i> 1631. Panel. H. 0 ^m ,60; w. 0 ^m ,48. Royal Gallery, The Hague. (N° in Catalogue, 145).	I	121
518.	The Circumcision of Christ. Small full-length figures. Signed : <i>Rembrandt</i> <i>f.</i> 1661. Canvas. H. 0 ^m ,565; w. 0 ^m ,75. Earl Spencer's Collection, Althorp, England.	VII	97
248.	The Angel warns Joseph to flee into Egypt. Small full-length figures. Signed : <i>Rembrandt f.</i> 1645. Panel. H. 0 ^m ,20; w. 0 ^m ,27. Royal Gallery, Berlin. (N° in Catalogue, 806).	IV	85
336.	The Angel bids Joseph to flee into Egypt. Small full-length figures. Painted about 1650. Canvas. H. 1 ^m ,06; w. 0 ^m ,83. National Gallery, Buda-Pesth.	V	81
37.	The Holy Family resting during the Flight into Egypt. Small full-length figures. Signed : <i>Rembrandt</i> . Painted about 1631. Panel. H. 0 ^m ,77; w. 0 ^m ,60. Mr. A. R. Boughton Knight's Collection, Downton Castle, England.	I	107
132.	The Holy Family resting during the Flight into Egypt. Small full-length figures. Signed : <i>Rembrandt f.</i> A sketch in <i>grisaille</i> , painted about 1634-1635. Paper pasted on panel. H. 0 ^m ,38; w. 0 ^m ,35. Royal Gallery, The Hague. (N° in Catalogue, 579)	II	143
342.	The Rest on the Flight into Egypt by Moonlight. Small full-length figures. Signed : <i>Rembrandt f.</i> 1647. Panel. H. 0 ^m ,34; w. 0 ^m ,48. National Gallery of Ireland, Dublin.	V	93

No		Volume	Page
38.	The Holy Family in the Carpenter's Shop. Full-length figures, life-size. Signed : <i>Rembrandt f. 1631</i> . Canvas. H. 1 ^m ,93; w. 1 ^m ,30. Royal Pinakothek, Munich. (N° in Catalogue, 324).	I	109
242.	The Holy Family. Small full-length figures. Signed : <i>Rembrandt f. 1640</i> . Panel. H. 0 ^m ,41; w. 0 ^m ,34. The Louvre, Paris. (N° in Catalogue, 410).	IV	73
250.	The Holy Family, known as "The Cradle". Small full-length figures. Painted about 1644. Panel. H. 0 ^m ,60; w. 0 ^m ,77. Mr. A. R. Boughton Knight's Collection, Downton Castle, England.	IV	89
251.	The Holy Family with the Angels. Full-length figures, about half the size of life. Signed : <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,17; w. 0 ^m ,91. The Hermitage, St. Petersburg. (N° in Catalogue, 796).	IV	91
252.	The Holy Family with the Curtain. Small full-length figures. Signed : <i>Rembrandt f. 1646</i> . Panel. H. 0 ^m ,45; w. 0 ^m ,67. Royal Gallery, Cassel. (N° in Catalogue, 218).	IV	93
215.	The Preaching of John the Baptist. Small full-length figures. <i>Grisaille</i> . Painted about 1635-1636. Paper pasted on panel. H. 0 ^m ,62; w. 0 ^m ,80. Royal Gallery, Berlin. (N° in Catalogue, 828 ⁸).	III	173
408.	Christ and the Samaritan Woman at the Well. Small full-length figures. Signed : <i>Rembrandt f. 1659</i> . Panel, rounded at the top. H. 0 ^m ,465; w. 0 ^m ,40. M. Rudolf Kann's Collection, Paris.	VI	47
120.	The timorous Disciples in the Storm, erroneously called St. Peter's Boat. Small figures. Signed : <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,59; w. 1 ^m ,27. Lord Francis Pelham Clinton-Hope's Collection, Deepdene, England. (Now in the Collection of Mrs. John L. Gardner, Boston).	II	119
247.	The Woman taken in Adultery. Small full-length figures. Signed : <i>Rembrandt f. 1644</i> . Panel, rounded at the top. H. 0 ^m ,815; w. 0 ^m ,64. National Gallery, London. (N° in Catalogue, 45).	IV	83
338.	The Adulteress before Christ. Life-size figures, half-length. Painted about 1650. Canvas. H. 1 ^m ,14; w. 1 ^m ,35. Herr Eduard F. Weber's Collection, Hamburg.	V	85
45.	The Raising of Lazarus. Small full-length figures. Signed : <i>Remb.....</i> . Painted about 1630. Panel. H. 0 ^m ,41; w. 0 ^m ,36. Mr. Charles T. Yerkes' Collection, New York.	I	123
330.	The Samaritan binds up the wounded Man. Small full-length figures. Signed : <i>Rembrandt f.</i> Painted about 1650. Canvas. H. 0 ^m ,98; w. 1 ^m ,29. M. Jules Porgès' Collection, Paris.	V	69
123.	The good Samaritan. Small, full-length figures. Painted about 1632. Panel. H. 0 ^m ,27; w. 0 ^m ,20. Wallace Collection, London.	II	125
328.	The good Samaritan brings the wounded Man to the Inn. Full-length figures, more than a quarter of life-size. Signed : <i>Rembrandt f. 1648</i> . Canvas. H. 1 ^m ,14; w. 1 ^m ,35. The Louvre, Paris. (N° in Catalogue, 405).	V	65

No		Volume	Page
329.	The good Samaritan brings the wounded Man to the Inn. Small full-length figures. Sketch in <i>grisaille</i> . Painted about 1648. Canvas. H. 0 ^m ,31; w. 0 ^m ,375. Herr Alfred Thieme's Collection, Leipzig.	V	67
533.	The Return of the Prodigal Son. Full-length figures, life-size. Signed: <i>R. v. Rijn</i> . Painted about 1669. Canvas. H. 2 ^m ,62; w. 2 ^m ,50. The Hermitage, St. Petersburg. (N° in Catalogue, 797).	VII	127
339.	The Parable of the unrighteous Servant. Three-quarters length figures, life-size. Painted about 1650. Canvas. H. 1 ^m ,785; w. 2 ^m ,84. Wallace Collection, London.	V	87
220.	The Workers in the Vineyard. Small full-length figures. Signed: <i>Rembrandt f. 1637</i> . Panel. H. 0 ^m ,31; w. 0 ^m ,42. The Hermitage, St. Petersburg. (N° in Catalogue, 798).	III	183
403.	The Tribute-Money. Small full-length figures. Signed: <i>Rembrandt f. 1655</i> . Canvas. H. 0 ^m ,63; w. 0 ^m ,84. Mr. Wentworth B. Beaumont's Collection, London.	VI	37
5.	St. Peter among the Servants of the High Priest. Small full-length figures. Signed: <i>R. 1628</i> . Copper. H. 0 ^m ,22; w. 0 ^m ,17. Herr Karl von der Heydt's Collection, Berlin.	I	43
405.	The Denial of St. Peter. Three-quarters length figures, life-size. Signed: <i>Rembrandt f.</i> Canvas. H. 1 ^m ,53; w. 1 ^m ,68. The Hermitage, St. Petersburg. (N° in Catalogue, 799).	VI	41
41.	St. Peter penitent. Small full-length figure. Signed: <i>R. 1631</i> . Panel. H. 0 ^m ,58; w. 0 ^m ,33. Prince de Rubempré de Mérode's Collection, Brussels.	I	115
10.	Judas bringing back the thirty Pieces of Silver. Small full-length figures. Signed: <i>R.</i> Painted about 1628-1629. Canvas. H. 0 ^m ,77; w. 1 ^m ,01. Baron Schickler's Collection, Paris.	I	53
317.	Christ at the Column. Small full-length figure. A Study. Painted about 1646. Panel. H. 0 ^m ,33; w. 0 ^m ,28. Herr Adolf von Carstanjen's Collection, Berlin. (Now in the Collection of the family of the late Herr von Carstanjen, Berlin).	V	43
534.	Scourging of Christ. Full-length figures, about a third of life-size. Signed: <i>Rembrandt f. 1668</i> . Canvas. H. 0 ^m ,94; w. 0 ^m ,73. Grand Ducal Gallery, Darmstadt. (N° in Catalogue, 18).	VII	129
214.	Christ before Pilate. Small full-length figures. <i>Grisaille</i> . Signed: <i>Rembrandt f. 1633</i> . Canvas. H. 0 ^m ,535; w. 0 ^m ,445. National Gallery, London. (N° in Catalogue, 1400).	III	171
532.	Pilate washing his Hands. Three-quarters length figures, life-size. Painted about 1665. Canvas. H. 1 ^m ,29; w. 1 ^m ,65. M. Rudolf Kann's Collection, Paris.	VII	125
124.	The Raising of the Cross. Small full-length figures. Painted in 1633. Canvas, rounded at the top. H. 0 ^m ,96; w. 0 ^m ,72. Royal Pinakothek, Munich. (N° in Catalogue, 327).	II	127

No		Volume	Page
318.	Christ on the Cross. Small full-length figure. Sketch. Painted about 1646. Panel. H. 0 ^m ,335; w. 0 ^m ,240. Mr. John G. Johnson's Collection, Philadelphia.	V	45
125.	The Descent from the Cross. Small full-length figures. Signed: <i>Rembrandt f.</i> Painted about 1633. Panel, rounded at the top. H. 0 ^m ,80; w. 0 ^m ,65. Royal Pinakothek, Munich. (N° in Catalogue, 326).	II	129
126.	The Descent from the Cross. Small full-length figures. Signed: <i>Rembrandt f.</i> 1634. Canvas. H. 1 ^m ,58; w. 1 ^m ,17. The Hermitage, St. Petersburg. (N° in Catalogue, 800).	II	131
245.	The Descent from the Cross. Small full-length figures. A sketch, in greys and browns. Panel, rounded at the top. H. 0 ^m ,325; w. 0 ^m ,275. National Gallery, London. (N° in Catalogue, 43).	IV	79
337.	The Descent from the Cross. Life-size figures. Signed: <i>Rembrandt f. 1650.</i> Canvas. H. 1 ^m ,775; w. 1 ^m ,965. Duke of Abercorn's Collection, Baron's Court, Ireland.	V	83
128.	The Entombment. Small full-length figures. Painted in 1639. Canvas, rounded at the top. H. 0 ^m ,93; w. 0 ^m ,69. Royal Pinakothek, Munich. (N° in Catalogue, 330).	II	135
129.	The Entombment. Small full-length figures. Signed: <i>Rembrandt f. 1653.</i> Canvas, rounded at the top. H. 0 ^m ,97; w. 0 ^m ,68. Royal Gallery, Dresden. (N° in Catalogue, 1566).	II	137
130.	The Entombment. Small full-length figures. A sketch in <i>grisaille</i> . Painted about 1633-34. Panel. H. 0 ^m ,32; w. 0 ^m ,40. University College, Glasgow.	II	139
131.	The Resurrection. Small full-length figures. Signed: <i>Rembrandt f. 1639.</i> Canvas, rounded at the top. H. 0 ^m ,94; w. 0 ^m ,70. Royal Pinakothek, Munich. (N° in Catalogue, 329).	II	141
416.	Bust of the risen Saviour. Life-size. Signed: <i>Rembrandt f. 1661.</i> Canvas. Oval. H. 0 ^m ,804; w. 0 ^m ,63. Royal Gallery, Aschaffenburg. (N° in Catalogue, 58).	VI	63
221.	Christ and Mary Magdalen at the Tomb. Small full-length figures. Signed: <i>Rembrandt f. 1638.</i> Panel. H. 0 ^m ,585; w. 0 ^m ,485. Collection of H. M. the King of England, Buckingham Palace, London. (N° in Cata- logue, 41).	III	185
333.	Christ appearing to Mary Magdalen. Small full-length figures. Signed: <i>Rembrandt f. 1651.</i> Canvas. H. 0 ^m ,65; w. 0 ^m ,79. Ducal Gallery, Brunswick. (N° in Catalogue, 235).	V	75
9.	The Supper at Emmäus. Small full-length figures. Signed: <i>Re.</i> Painted about 1629. Paper pasted on panel. H. 0 ^m ,37; w. 0 ^m ,41. Madame Édouard André's Collection, Paris.	I	51
326.	Christ at Emmäus. Small full-length figures. Signed: <i>Rembrandt f. 1648.</i> Panel. H. 0 ^m ,68; w. 0 ^m ,65. The Louvre, Paris. (N° in Catalogue, 407).	V	61
327.	Christ at Emmäus. Small full-length figures. Signed: <i>Rembrandt f. 1648.</i> Canvas. H. 0 ^m ,84; w. 1 ^m ,05. Royal Gallery, Copenhagen. (N° in Catalogue, 277).	V	63

No		Volume	Page
519.	The Supper at Emmäus. Small full-length figures. Painted about 1661. Canvas. H. 0 ^m ,48; w. 0 ^m ,64. The Louvre, Paris.	VII	99
133.	The Unbelief of St. Thomas. Small full-length figures. Signed : <i>Rembrandt f.</i> 1634. Panel. H. 0 ^m ,53; w. 0 ^m ,51. The Hermitage, St. Petersburg. (N° in Catalogue, 801).	II	145
127.	The Ascension. Small full-length figures. Signed : <i>Rembrandt f.</i> 1636. Canvas, rounded at the top. H. 0 ^m ,92; w. 0 ^m ,67. Royal Pinakothek, Munich. (N° in Catalogue, 328).	II	133
412.	Small Head of Christ inclined to the Right. Bust, about half the size of life. Painted about 1656-58. Panel. 0 ^m ,335; w. 0 ^m ,29. Mr. John G. Johnson's Collection, Philadelphia.	VI	55
413.	Small Head of Christ turned to the Left. Bust, about half the size of life. Painted about 1656-58. Panel. H. 0 ^m ,25; w. 0 ^m ,20. M. Rudolf Kann's Collection, Paris.	VI	57
414.	Large Head of Christ turned to the Right. Life-size head. Painted about 1659. Canvas. H. 0 ^m ,47; w. 0 ^m ,37. M. Moritz Kann's Collection, Paris.	VI	59
415.	Christ with folded Arms. Life-size figure, rather more than half-length. Painted about 1659. Canvas. H. 1 ^m ,08; w. 0 ^m ,89. Count Orloff-Davidoff's Collection, St. Petersburg.	VI	61
417.	Christ (?) with a Pilgrim's Staff. Half-length figure, life-size. Signed : <i>Rembrandt</i> <i>f.</i> 1661. Canvas. H. 0 ^m ,945; w. 0 ^m ,815. Count Edward Raczyński's Collection, Rogalin, Posen.	VI	65
134.	St. John the Baptist. Bust, life-size. Signed : <i>Rembrandt f.</i> 1632. Panel. Oval. H. 0 ^m ,64; w. 0 ^m ,48. Mr. Charles Stewart Smith's Collection, New York.	II	147
521.	The Evangelist St. Matthew with the Angel. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> 1661. Canvas. H. 0 ^m ,96; w. 0 ^m ,80. The Louvre, Paris. (N° in Catalogue, 406)	VII	103
522.	Study for the Head of St. Matthew. Two-thirds of life-size. Painted about 1661. Panel. H. 0 ^m ,23; w. 0 ^m ,19. M. Rudolf Kann's Collection, Paris.	VII	105
523.	Study for the Head of St. Matthew. Two-thirds of life-size. Painted about 1661. Panel. H. 0 ^m ,25; w. 0 ^m ,22. Musée Bonnat, Bayonne.	VII	107
525.	The Evangelist. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> 166.. Painted about 1663. Canvas. H. 1 ^m ,05; w. 0 ^m ,82. Messrs. Lawrie and Co's Collection, London.	VII	111
526.	The Accountant. (Probably an Evangelist). Half-length figure, life-size. Painted about 1663. Canvas. H. 1 ^m ,02; w. 0 ^m ,80. Mr. Charles M. Schwab's Collection, Pittsburgh.	VII	113
135.	The Apostle Peter. Half-length figure, life-size. Signed : <i>Re van Ryn</i> 1632. Canvas. H. 0 ^m ,82; w. 0 ^m ,62. National Museum, Stockholm. (N° in Catalogue, 1349).	II	149

No	Volume	Page
3. St. Paul, by Candlelight. Small figure, nearly full-length. Painted about 1628. Panel. H. 0 ^m ,47; w. 0 ^m ,39. Germanic Museum, Nuremberg. (N° in Catalogue, 326).	I	39
34. St. Paul, writing his Epistle to the Thessalonians. Three-quarters length figure, life-size. Signed : <i>Remb...</i> Painted about 1629-30. Canvas. H. 1 ^m ,08; w. 0 ^m ,98. M. J. H. Harjes' Collection, Paris.	I	101
35. St. Paul, seated at a Writing-Table and meditating. Three-quarters length figure, life-size. Painted about 1630. Canvas. 1 ^m ,26; w. 1 ^m ,10. Imperial Gallery, Vienna. (N° in Catalogue, 1145).	I	103
36. St. Paul, seated at a Writing-Table and meditating. Three-quarters length figure, life-size. Painted about 1630. Canvas. H. 1 ^m ,18; w. 0 ^m ,95. Mr. M. C. D. Borden's Collection, New York (Now Mr. John W. Gates' Collection, Chicago).	I	105
382. The Apostle Paul, seated at a Writing-Table. Life-size figure, rather more than three-quarters length. Signed : <i>Rembrandt f.</i> Painted about 1656. Canvas. H. 1 ^m ,29; w. 1 ^m ,02. Earl of Wimborne's Collection, Canford Manor, England.	V	137
2. St. Paul in Prison. Small full-length figure. Signed : <i>Rembrandt fecit</i> , and <i>R. f.</i> 1627. Panel. H. 0 ^m ,70; w. 0 ^m ,58. Royal Museum, Stuttgart. (N° in Catalogue, 328).	I	37

SAINTS, MONKS, ETC.

40. St. Anastasius. Small full-length figure. Signed : <i>Rembrandt f.</i> 1631. Panel. H. 0 ^m ,60; w. 0 ^m ,48. National Museum, Stockholm. (N° in Catalogue, 579).	I	113
218. St. Francis praying. Small full-length figure. Signed : <i>Rembrandt f.</i> 1637. Panel. H. 0 ^m ,58; w. 0 ^m ,47. Mr. Alfred Beit's Collection, London.	III	179
482. A young Capuchin Monk in a high Cowl, turned to the left and looking down. Life-size figure, nearly half-length. Signed : <i>Rembrandt f.</i> 1661. Canvas. H. 0 ^m ,75; w. 0 ^m ,78. Count S. A. Stroganoff's Collection, St. Petersburg.	VI	195
483. A bearded Capuchin Monk, reading. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> 1661. Canvas. H. 0 ^m ,735; w. 0 ^m ,61. Earl of Wemyss' Collection, Gosford House, Scotland.	VI	197
484. An elderly Capuchin Monk, standing, his Hands clasped. Half-length figure, life-size. Canvas. H. 0 ^m ,87; w. 0 ^m ,64. National Gallery, London. (N° in Catalogue, 166).	VI	199
485. A praying Pilgrim, in Profile to the Right. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> 1661. Canvas. H. 0 ^m ,89; w. 0 ^m ,78. M. Moritz Kann's Collection, Paris.	VI	201
511. A Nun in a white Habit, with a large Veil on her Head. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> 1661. Canvas. H. 1 ^m ,14; w. 0 ^m ,80. Musée des Vosges, Épinal. (N° in Catalogue, 101).	VII	83

HISTORICAL, MYTHOLOGICAL AND ALLEGORICAL SUBJECTS

No		Volume	Page
524.	Homer. Three-quarters length figure, life-size. Signed :and ^t f. 1663. Canvas. H. 1 ^m ,08; w. 0 ^m ,824. Dr. A. Bredius' Collection, The Hague.	VII	109
528.	The Sibyl. Life-size figure, more than half-length. Painted about 1667. Canvas. H. 0 ^m ,96; w. 0 ^m ,76. Mr. T. J. Blakeslee's Collection, New York	VII	117
191.	Sophonisba receiving the Cup of Poison from Masinissa. Life-size figure, nearly full-length. Signed : <i>Rembrandt f. 1634</i> . Canvas, H. 1 ^m ,42; w. 1 ^m ,53. The Prado Museum, Madrid. (N° in Catalogue, 1544).	III	125
520.	The Conspiracy of the Batavians under Claudius Civilis. Life-size figures, nearly full-length. Painted about 1661. Canvas. H. 1 ^m ,96; w. 3 ^m ,09. National Museum, Stockholm. (N° in Catalogue, 578).	VII	101
321.	An Allegory of the Peace of Westphalia, known as "De Eendracht van't Lant". <i>Grisaille</i> . Signed : <i>Rembrandt f. 1648</i> . Panel. H. 0 ^m ,74; w. 1 ^m ,00. Boymans Museum, Rotterdam. (N° in Catalogue, 238).	V	51
71.	The Rape of Europa. Small full-length figures. Signed : <i>Rembrandt f. 1632</i> . Panel. H. 0 ^m ,60; w. 0 ^m ,77. Collection of the Princesse de Broglie, Paris.	I	175
70.	The Rape of Proserpina. Small full-length figures. Painted about 1632. Panel. H. 0 ^m ,83; w. 0 ^m ,78. Royal Gallery, Berlin. (N° in Catalogue, 823).	I	173
47.	Diana bathing. Small full-length figure. Painted about 1630-1631. Panel. H. 0 ^m ,18; w. 0 ^m ,17. M. E. Warneck's Collection, Paris.	I	127
196.	Diana and Actæon. Small full-length figures. Signed : <i>Rembrandt fc. 1635</i> . Canvas. H. 0 ^m ,72; w. 0 ^m ,95. Prince Salm-Salm's Collection, Anholt, Germany.	III	135
197.	The Rape of Ganymede. Full-length figures, life-size. Signed : <i>Rembrandt ft. 1635</i> . Panel. H. 1 ^m ,715; w. 1 ^m ,30. Royal Gallery, Dresden. (N° in Catalogue, 1558).	III	137
407.	Jupiter and Mercury entertained by Philemon and Baucis. Small full- length figures. Signed : <i>Rembrandt f. 1658</i> . Panel. H. 0 ^m ,54; w. 0 ^m ,68. Mr. Charles T. Yerkes' Collection, New York	VI	45
67.	Minerva absorbed in the Study of a Book. Small full-length figure. Painted about 1631. Panel. H. 0 ^m ,435; w. 0 ^m ,350. M. Pol-Charbonneaux's Collection, Rheims.	I	167

No		Volume	Page
68.	Minerva. Small full-length figure. Painted about 1632. Panel. H. 0 ^m ,59; w. 0 ^m ,48. Royal Gallery, Berlin. (N° in Catalogue, 828 C).	I	169
119.	Minerva. Half-length figure, life-size. Painted about 1655. Canvas. H. 1 ^m ,17; w. 0 ^m ,91. The Hermitage, St. Petersburg. (N° in Catalogue, 809).	VI	69
194.	Danaë (?) . Full-length figure, life-size. Signed : <i>Rembrandt f. 1636</i> . Canvas. H. 1 ^m ,85; w. 2 ^m ,03. The Hermitage, St. Petersburg. (N° in Catalogue, 802).	III	131
186.	Flora bedecked with Flowers, erroneously called the Jewish Bride. Nearly full-length figure, life-size. Signed : <i>Rembrandt f. 1633</i> . Panel. H. 1 ^m ,215; w. 0 ^m ,965. Duke of Buccleuch's Collection, Montague House, London.	III	115
187.	Flora bedecked with Flowers, erroneously called the Jewish Bride. Nearly full-length figure, life-size. School-copy. Canvas. H. 1 ^m ,21; w. 0 ^m ,96. Mrs. Ellice's Collection, Invergarry, Scotland.	III	117
188.	Flora bedecked with Flowers, erroneously called the Jewish Bride. Nearly full-length figure, life-size. A later copy. Canvas. H. 1 ^m ,54; w. 1 ^m ,27. Thomas Agnew and Son's Collection, London (Now Mr. Lockett Agnew's Collection, London).	III	109
189.	Flora with a Flower-twined Crook, erroneously called the Jewish Bride. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,25; w. 1 ^m ,01. The Hermitage, St. Petersburg. (N° in Catalogue, 812).	III	121
190.	Flora with a Wreath of Flowers, a Bust. Life-size. Painted about 1633-1634. Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,525. M. Adolphe Schloss' Collection, Paris.	III	123
420.	Flora. Half-length figure, life-size. Painted about 1656-1658. Canvas. H. 1 ^m ,00; w. 0 ^m ,92. Earl Spencer's Collection, Althorp Park, England.	VI	71

FAMILIAR SUBJECTS

1.	The Money-Changer. Small half-length figure. Signed : <i>Ru 1627</i> . Panel. H. 0 ^m ,32; w. 0 ^m ,42. Royal Museum, Berlin. (N° in Catalogue, 828).	I	35
304.	The old Woman weighing Gold. Three - quarters length figure, life - size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,13; w. 0 ^m ,995. Royal Gallery, Dresden. (N° in Catalogue, 1564).	IV	199
8.	An old Man asleep by the Fire. Small full-length figure. Signed : <i>Ru 1629</i> . Panel. H. 0 ^m ,52; w. 0 ^m ,41. Royal Gallery, Turin. (N° in Catalogue, 377 bis).	I	49

No		Volume	Page
121.	A Philosopher with an open Book. Small full-length figure. Painted about 1633. Panel. H. 6 ^m ,29; w. 6 ^m ,33. The Louvre, Paris. (N° in Catalogue, 409).	II	121
122.	A Philosopher absorbed in Meditation. Small full-length figure. Signed : <i>Re van Ryn</i> 1633. Panel. H. 6 ^m ,29; w. 6 ^m ,33. The Louvre, Paris. (N° in Catalogue, 408).	II	123
4.	A Savant studying by Candlelight. Small half-length figure. Painted about 1627. Copper. H. 6 ^m ,135; w. 6 ^m ,135. Madame Mayer's Collection, Vienna.	I	41
43.	The Savant. Small full-length figure. Signed : <i>R.. 3</i> (probably <i>Re</i> 1634). Panel. H. 6 ^m ,51; w. 6 ^m ,44. Ducal Gallery, Brunswick. (N° in Catalogue, 234).	I	119
320.	The young Savant at the Window. Small full-length figure. Painted about 1646. Canvas. H. 6 ^m ,635; w. 6 ^m ,73. Ny Carlsberg Glyptothek, Copenhagen.	V	49
192.	A young Woman at her Toilette. Small full-length figures. Painted about 1637-1638. Panel. H. 6 ^m ,41; w. 6 ^m ,31. The Hermitage, St. Petersburg. (N° in Catalogue, 833).	III	127
400.	A young Woman in a red Gown at a Toilette Table. Half-length figure, about half the size of life. Signed : <i>Rembrandt f.</i> 1654. Panel. H. 6 ^m ,40; w. 6 ^m ,33. The Hermitage, St. Petersburg. (N° in Catalogue, 817).	V	209
353.	A Girl bathing. Small full-length figure. Signed : <i>Rembrandt f.</i> 1654. Panel. H. 6 ^m ,61; w. 6 ^m ,455. National Gallery, London. (N° in Catalogue, 54).	V	115
477.	An old Woman cutting her Nails. Three-quarters length figure, life-size. Signed : <i>Rembrandt f.</i> 1658. Canvas. H. 1 ^m ,26; w. 1 ^m ,00. M. Rudolf Kann's Collection, Paris.	VI	185
	See also n° 526, The Accountant, page 150.		

PORTRAITS

PORTRAIT-GROUPS

55.	Dr. Tulp's Anatomy Lesson. Half-length figures, life-size. Signed : <i>Rembrandt f.</i> 1632. Canvas. H. 1 ^m ,625; w. 2 ^m ,165. Royal Gallery, The Hague. (N° in Catalogue, 317).	I	143
253.	The March out of Frans Banning Cocq's Company of the Civic Guard, erroneously called "The Night-Watch". Full-length figures, life-size. Signed : <i>Rembrandt f.</i> 1642. Canvas. H. 3 ^m ,65; w. 4 ^m ,38. The Rijkmuseum, Amsterdam. (N° in Catalogue, 1246).	IV	95

No		Volume	Page
450.	Dr. Deyman's Anatomy Lesson. Life-size figure, more than half-length. Signed : <i>Rembrandt f. 1656</i> . Canvas. H. 1 ^m ,00; w. 1 ^m ,32. Rijksmuseum, Amsterdam. (N° in Catalogue, 1250).	VI	131
486.	The Staalmeesters, or Syndics. Life-size figures, nearly full-length. Signed : <i>Rembrandt f. 1661 and Rembrandt f. 1662</i> . Canvas. H. 1 ^m ,85; w. 2 ^m ,74. Rijksmuseum, Amsterdam. (N° in Catalogue, 1247).	VII	131
105.	The Shipbuilder and his Wife. Three-quarters length figures, life-size. Signed : <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,15; w. 1 ^m ,65. Collection of H. M. the Queen (now H. M. the King) of England, Buckingham Palace, London. (N° in Catalogue, 16).	II	89
99.	Portrait of a young Couple. Small full-length figures. Signed : <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,29; w. 1 ^m ,07. Lord Francis Pelham Clinton-Hope's Collection, Deepdene, England (Now Mrs. John L. Gardner's Collection, Boston).	II	77
538.	Portrait-Group of a Dutch married Couple, known as "The Jewish Bride". Three-quarters length figures, life-size. Signed : <i>Rembrandt f. 16...</i> Painted about 1665-1668. Canvas. H. 1 ^m ,18; w. 1 ^m ,64. Rijksmuseum, Amsterdam. (N° in Catalogue, 1252).	VII	137
539.	A Dutch Couple with their three Children. Three-quarters length figures, life-size. Signed : <i>Rembrandt f.</i> Painted 1667-69. Canvas. H. 1 ^m ,26; w. 1 ^m ,67. Ducal Gallery, Brunswick. (N° in Catalogue, 238).	VII	139
	See also n° 157 and 158, page 157, n° 282, page 164, and n° 79 and 80, pages 165 and 166.		

PORTRAITS OF REMBRANDT

11.	Rembrandt with disordered Hair. Bust, about half life-size. Painted about 1627-1628. Panel. H. 0 ^m ,20; w. 0 ^m ,16. Royal Gallery, Cassel. (N° in Catalogue, 208).	I	55
12.	Rembrandt (?) laughing. Head, half life-size. Painted about 1629-1630. Copper. H. 0 ^m ,154; w. 0 ^m ,122. Royal Gallery, The Hague. (N° in Catalogue, 598).	I	57
13.	Rembrandt gazing enquiringly at the Spectator. Small bust. Signed : <i>R</i> 1629. Panel. H. 0 ^m ,18; w. 0 ^m ,14. Ducal Museum, Gotha.	I	59
14.	Rembrandt with a black Cap. Small bust. Painted about 1629. Panel. H. 0 ^m ,255; w. 0 ^m ,215. Signor Ferdinando Meazza's Collection, Milan (Now Mr. William Beattie's Collection, Glasgow).	I	61
15.	Rembrandt laughing, with a Cap on the Back of his Head. Bust, rather less than life-size. Signed : <i>R</i> . Painted about 1629. Panel. H. 0 ^m ,41; w. 0 ^m ,30. M. Henri Heugel's Collection, Paris.	I	63
16.	Rembrandt with a Steel Gorget. Bust, rather less than life-size. Painted about 1629-1630. Panel. H. 0 ^m ,375; w. 0 ^m ,29. Royal Gallery, The Hague. (N° in Catalogue, 148).	I	65

No		Volume	Page
17.	Rembrandt in a Morning Gown. Bust, life-size. Signed: <i>Re</i> 1630. Panel. H. o ^m , 49; w. o ^m , 39. Count Julius Andrassy's Collection, Buda-Pesth.	I	67
18.	Rembrandt in a plumed Cap. Half-length figure, life-size. Signed: <i>Re</i> 1629. Panel. H. o ^m , 885; w. o ^m , 735. Mrs. John L. Gardner's Collection, Boston.	I	69
54.	Portrait of Rembrandt in an Eastern Dress. Small full-length figure. Signed: <i>Rembrandt f. 1641</i> . (The signature is a forgery.) Painted about 1631-1632. Panel. H. o ^m , 68; w. o ^m , 50. Kums Gallery, Antwerp. (Now in Mr. A. M. Byers' Collection, Pittsburgh).	I	141
61.	Portrait of Rembrandt. Bust, nearly life-size. Signed: <i>Re van Ryn</i> 1632. Panel. Oval. H. o ^m , 63; w. o ^m , 48. Lord Leconfield's Collection, Petworth, England.	I	155
162.	Rembrandt with a two-handed Sword. Half-length figure, life-size. Painted about 1633. Panel. H. o ^m , 63; w. o ^m , 47. Ducal Gallery, Brunswick. (N ^o in Catalogue, 239).	III	67
161.	Rembrandt laughing, Study of a Head. Small bust. Signed: <i>Rembrandt f.</i> <i>1633</i> . Panel. H. o ^m , 265; w. o ^m , 175. M. E. Warneck's Collection, Paris.	III	63
163.	Rembrandt bareheaded. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. o ^m , 58; w. o ^m , 45. The Louvre, Paris. (N ^o in Catalogue, 412).	III	69
168.	Rembrandt in a flat Cap and Gorget. Bust, life-size. Painted about 1633-34. Panel. H. o ^m , 55; w. o ^m , 46. Royal Gallery, Berlin. (N ^o in Catalogue, 808).	III	79
164.	Rembrandt in a Cap, his Hand on a Gold Chain. Nearly half-length figure, life-size. Signed: <i>Rembrandt f. 1634 (1633?)</i> . Panel. Oval. H. o ^m , 68; o ^m , 53. The Louvre, Paris. (N ^o in Catalogue, 413).	III	71
165.	Rembrandt with a plumed Cap and Bandolier. Bust, life-size. Signed: <i>Rembrandt f.</i> Painted about 1634. Panel. H. o ^m , 625; w. o ^m , 47. Royal Gallery, The Hague. (N ^o in Catalogue, 149).	III	73
166.	Rembrandt in a plumed Cap and a Steel Gorget. Bust, life-size. Signed: <i>Rembrandt f.</i> Painted about 1634-1635. Panel. H. o ^m , 66; w. o ^m , 51. Wallace Collection, London.	III	75
167.	Rembrandt in a Cap and a striped Shawl. Bust, life-size. Signed: <i>Rem-</i> <i>brandt f. 1634</i> . Panel. H. o ^m , 57; w. o ^m , 46. Royal Gallery, Berlin. (N ^o in Catalogue, 810).	III	77
169.	Rembrandt in a Steel Helmet. Bust, life-size. Signed: <i>Rembrandt f. 1634</i> . Panel. Octagonal. H. o ^m , 79; w. o ^m , 64. Royal Gallery, Cassel. (N ^o in Catalogue, 215).	III	81
170.	Rembrandt in a Steel Gorget and a Cap. Half-length figure, life-size. Painted about 1634. Panel. H. o ^m , 62; w. o ^m , 52. Royal Gallery of the Pitti Palace, Florence. (N ^o in Catalogue, 60).	III	83

No		Volume	Page
171.	Rembrandt with a flat Cap and a double Gold Chain. Bust, life-size. Signed : <i>Rembrandt</i> . Painted about 1634. Panel, rounded at the top. H. 0 ^m ,63; w. 0 ^m ,49. Wallace Collection, London.	III	85
172.	Rembrandt with a slight Beard. Bust, life-size. Signed : <i>Rembrandt</i> . Painted about 1634-1635. Panel, rounded at the top. H. 0 ^m ,575; w. 0 ^m ,44. Baron Hermann von Koenigswarter's Collection, Vienna.	III	87
157.	Rembrandt and Saskia at Breakfast. Figures nearly full-length, life-size. Signed : <i>Rembrandt f.</i> Painted about 1634-1635. Canvas. H. 1 ^m ,61; w. 1 ^m ,31. Royal Gallery, Dresden. (N° in Catalogue, 1559).	III	57
158.	Rembrandt and Saskia preparing to go out. Figures nearly full-length, life-size. Signed : <i>Rembrandt fecit.</i> Painted about 1634-1635. Canvas. H. 1 ^m ,53; w. 1 ^m ,95. Collection of H. M. the Queen (now H. M. the King) of England, Buckingham Palace, London. (N° in Catalogue, 30).	III	59
173.	Rembrandt with long Hair, in a Polish Jacket. Bust, life-size. Painted about 1635. Panel. Oval. H. 0 ^m ,65; w. 0 ^m ,50. Corporation Art Galleries, Glasgow. (N° in Catalogue, 380).	III	89
174.	Rembrandt in a Cap with a tall Feather. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635.</i> Panel. H. 0 ^m ,92; w. 0 ^m ,72. Liechtenstein Gallery, Vienna.	III	91
175.	Rembrandt with short Hair, in a Cap and a Polish Jacket. Bust, life-size. Signed : <i>Rembrandt f. 1635 (or 1638?)</i> . Panel. H. 0 ^m ,625; w. 0 ^m ,50. Captain Heywood-Lonsdale's Collection, London.	II	93
176.	Rembrandt with long Hair and a Cap, against an architectural Back- ground. Nearly half-length figure, life-size. Signed : <i>Rembrandt f. 1637.</i> Panel. Oval. H. 0 ^m ,80; w. 0 ^m ,62. The Louvre, Paris. (N° in Catalogue, 414).	III	95
255.	Rembrandt in a furred Cloak with a double Gold Chain. Half-length figure, life-size. Painted about 1638. Canvas. H. 0 ^m ,875; w. 0 ^m ,725. The Duke of Bedford's Collection, Woburn Abbey, England.	IV	101
254.	Rembrandt (?) preparing to go out. Full-length figure, life-size. Signed : <i>Rembrandt ft. 1639.</i> Canvas. H. 1 ^m ,98; w. 1 ^m ,21. Royal Gallery, Cassel. (N° in Catalogue, 217).	IV	99
256.	Rembrandt leaning on a Stone Sill. Half-length figure, life-size. Signed : <i>Rembrandt ft. 1640 conterfeyct.</i> Canvas. H. 0 ^m ,975; w. 0 ^m ,79. National Gallery, London. (N° in Catalogue, 672).	IV	103
257.	Rembrandt in a red Cap. Bust, life-size. Signed : <i>Rembrandt f. 1643.</i> Canvas. H. 0 ^m ,61; w. 0 ^m ,48. Collection of H. R. H. the Grand Duke of Saxe-Weimar, Weimar.	IV	105
258.	Rembrandt in a small Cap and with Pearl Earrings. Bust, life-size. Signed : <i>Re....</i> Painted about 1643-1645. Panel. H. 0 ^m ,72; w. 0,59. Grand-Ducal Gallery, Karlsruhe. (N° in Catalogue, 238).	IV	107
259.	Rembrandt seated holding a short Sword in a red Sheath. Half-length figure, life-size. Signed : <i>Rembrandt ft. 1644.</i> Canvas. H. 1 ^m ,02; w. 0 ^m ,855. Captain Holford's Collection, Dorchester House, London	IV	109

No		Volume	Page
260.	Rembrandt with short Hair in a broad flat Cap. Half-length figure, life-size. Painted about 1645. Panel. H. 0 ^m ,71; w. 0 ^m ,57. Collection of the Duke of Leuchtenberg, St. Petersburg. (Now in the Collection of Mr. H. L. Terrell, New York).	IV	111
261.	Rembrandt in a wide Cap, his left Hand on his Cloak. Bust, life-size. Signed : <i>Rembrandt f. 164.</i> Painted about 1646. Panel. H. 0 ^m ,675; w. 0 ^m ,575. Collection of H. M. the Queen (now H. M. the King) of England, Buckingham Palace, London. (N ^o in Catalogue, 174).	IV	113
346.	Rembrandt with a Cap over a red Net. Half-length figure, life-size. Signed : <i>Rembrandt f. 1650.</i> Canvas. H. 0 ^m ,855; w. 0 ^m ,710. Lady (Anthony) de Rothschild's Collection, London.	V	101
347.	Rembrandt in a broad Cap, his Face in deep Shadow. Small bust. Painted about 1650. Panel. H. 0 ^m ,26; w. 0 ^m ,215. Civic Museum, Leipzig.	V	103
348.	Rembrandt in the Dress of a Lanzknecht. Half-length figure, life-size. Signed : <i>Rembrandt f. 1650.</i> Panel, rounded at the top. H. 1 ^m ,26; w. 1 ^m ,03. Fitzwilliam Museum, Cambridge. (N ^o in Catalogue, 152).	V	105
349.	Rembrandt in a brown Coat, with a high Collar. Bust, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 0 ^m ,73; w. 0 ^m ,59. Royal Gallery, Cassel. (N ^o in Catalogue, 222).	V	107
426.	Rembrandt with an Earring and a Gold Chain. Bust, life-size. Signed : <i>Rembrandt f. 1655.</i> Panel. H. 0 ^m ,66; w. 0 ^m ,53. Herr Robert von Mendelssohn's Collection, Berlin.	VI	83
424.	Rembrandt standing with his Hands in his Girdle. Life-size figure, rather more than half-length. Painted about 1655-1657. Canvas. H. 1 ^m ,13; w. 0 ^m ,81. Imperial Museum, Vienna. (N ^o in Catalogue, 1274).	VI	79
425.	Rembrandt in a black Cap. Bust, life-size. Painted about 1655-1658. Canvas. H. 0 ^m ,715; w. 0 ^m ,575. Uffizi Gallery, Florence. (N ^o in Catalogue, 452).	VI	81
427.	Rembrandt about to draw. Half-length figure, life-size. Signed : <i>Rembrandt f. 1657.</i> Canvas. H. 0 ^m ,855; w. 0 ^m ,65. Royal Gallery, Dresden. (N ^o in Catalogue, 1569).	VI	85
428.	Rembrandt seated with a Stick in his left Hand. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1658.</i> Canvas. H. 1 ^m ,29; w. 1 ^m ,01. Earl of Ilchester's Collection, Melbury Park, England.	VI	87
429.	Rembrandt in a brown Coat. Bust, life-size. Painted about 1659. Canvas. H. 0 ^m ,775; w. 0 ^m ,65. Lord Ashburton's Collection, The Grange, England.	VI	89
430.	Rembrandt turned to the Right, looking at the Spectator. Life-size figure, nearly half-length. Signed : <i>Rembrandt f. 1659.</i> Canvas. H. 0 ^m ,51; w. 0 ^m ,435. Earl of Ellesmere's Collection, Bridgewater House, London.	VI	91
431.	Rembrandt turned to the Left, looking at the Spectator. Bust, life-size. Signed : <i>Rembrandt f. 1659.</i> Canvas. H. 0 ^m ,68; w. 0 ^m ,53. Duke of Buccleuch's Collection, Montague House, London.	VI	93

No		Volume	Page
432.	Study of Rembrandt's Head with his Cap pushed back. Bust, less than life-size. Painted about 1659. Panel. H. 0 ^m ,30; w. 0 ^m ,24. Museum, Aix (France).	VI	95
433.	Rembrandt in a reddish brown Coat with a Foxskin Collar. Half-length figure, life-size. Painted about 1659. Canvas. H. 0 ^m ,85; w. 0 ^m ,695. National Gallery, London. (N ^o in Catalogue, 221).	VI	97
434.	Rembrandt in a white Head-Cloth at an Easel. Half-length figure, life-size. Signed : <i>Rem. f. 1660</i> . Canvas. H. 1 ^m ,11; w. 0 ^m ,85. The Louvre, Paris. (N ^o in Catalogue, 415).	VI	99
501.	Rembrandt with a Book and a Sword. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,91; w. 0 ^m ,76. Lord Kinnaid's Collection, Rossie Priory, Scotland.	VII	63
502.	Rembrandt in a gray House-Cap with a white Band. Bust, life-size. Signed : <i>Rembrandt</i> . Painted about 1662. Panel. H. 0 ^m ,57; w. 0 ^m ,44. Marquis of Lothian's Collection, Newbattle Abbey, Scotland.	VII	65
503.	Rembrandt in a white Cap, with Palette, Mahlstock and Brushes in his left Hand. Life-size, more than half-length. Painted about 1663. Canvas. H. 1 ^m ,14; w. 0 ^m ,97. Lord Iveagh's Collection, London.	VII	67
504.	Rembrandt in a Cap worn over a parti-coloured Head-Cloth, with a Medal on his Breast. Half-length figure, life-size. Painted about 1664. Canvas. H. 0 ^m ,70; w. 0 ^m ,555. Uffizi Gallery, Florence. (N ^o in Catalogue, 451).	VII	70
505.	Rembrandt in a reddish Coat and brown Cloak. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1665. Panel. H. 0 ^m ,50; w. 0 ^m ,41. Imperial Museum, Vienna. (N ^o in Catalogue, 1268).	VII	71
506.	Rembrandt laughing before the Bust of a Roman Emperor. Half-length figure, life-size. Painted about 1665. Canvas. H. 0 ^m ,82; w. 0 ^m ,63. Collection of the Family of the late A. von Carstanjen, Berlin.	VII	73
507.	Rembrandt with a purple Linen Cap on his long white Hair. Bust, life-size. Signed : <i>Rembrandt f. 1669</i> . Canvas. Oval. H. 0 ^m ,59; w. 0 ^m ,51. Sir Audley W. Neeld's Collection, Grittleton House, England.	VII	75

PORTRAITS OF MEMBERS OF REMBRANDT'S FAMILY

20.	Rembrandt's Father as " Philo the Jew ". Small bust. Signed : <i>R. 1630</i> . Panel. H. 0 ^m ,215; w. 0 ^m ,17. Ferdinandum, Innsprück. (N ^o in Catalogue, 599).	I	73
25.	Rembrandt's Father gazing fixedly at the Spectator. Small bust. Painted about 1630. Panel. H. 0 ^m ,27; w. 0 ^m ,22. Dr. Melville Wassermann's Collection, Paris.	I	83
26.	Rembrandt's Father. Small size. Bust, about a quarter of life-size. Painted about 1629. Panel. H. 0 ^m ,175; w. 0 ^m ,14. Municipal Museum, Nantes. (N ^o in Catalogue, 522).	I	85

No		Volume	Page
27.	Rembrandt's Father in a plumed Cap. Bust, rather less than life-size. Signed with monogram <i>R.</i> Painted about 1630. Panel. Octagonal. H. 6 ^m ,36; w. 6 ^m ,27. The Hermitage, St. Petersburg. (N° in Catalogue, 814).	I	87
28.	Rembrandt's Father in a Cap with a blue Feather. Bust, nearly life-size. Signed: <i>Rembrandt f.</i> Painted about 1630. Panel. H. 6 ^m ,65; w. 6 ^m ,51. Mr. W. B. Chamberlin's Collection, Brighton.	I	89
29.	Rembrandt's Father in a broad-brimmed Hat. Bust, nearly life-size. Painted about 1631. Canvas. H. 6 ^m ,75; w. 6 ^m ,62. Mr. W. H. Beer's Collection, New York (Now in the Collection of Mr. S. Neumann, London).	I	91
30.	Rembrandt's Father in a Fur Cloak. Bust, nearly life-size. Painted about 1629. Panel. H. 6 ^m ,47; w. 6 ^m ,39. Dr. A. Bredius' Collection, The Hague.	I	93
31.	Rembrandt's Father in a Morning Gown. Bust, life-size. Painted about 1631. Panel. H. 6 ^m ,48; w. 6 ^m ,37. Royal Gallery, Cassel.	I	95
19.	Portrait of Rembrandt's Mother. Small size. Small bust. Painted about 1628. Panel. H. 6 ^m ,17; w. 6 ^m ,13. Dr. A. Bredius' Collection, The Hague.	I	71
21.	Rembrandt's Mother in a black Hood. Bust, life-size. Painted about 1630. Panel. H. 6 ^m ,35; w. 6 ^m ,29. Mr. Arthur Sanderson's Collection, Edinburgh.	I	75
22.	Rembrandt's Mother reading. Nearly full-length figure, rather less than life-size. Signed: <i>Rembrandt P.</i> Painted about 1629. Canvas. H. 6 ^m ,74; w. 6 ^m ,61. Earl of Pembroke's Collection, Wilton House, England.	I	77
23.	Rembrandt's Mother as the Prophetess Anna. Nearly full-length figure, rather less than life-size. Signed: <i>R.</i> 1631. Panel. H. 6 ^m ,60; w. 6 ^m ,48. Grand-Ducal Gallery, Oldenburg. (N° in Catalogue, 192).	I	79
24.	Rembrandt's Mother with a large Head-Covering. Bust, nearly life-size. Painted about 1630-1631. Panel. H. 6 ^m ,50; w. 6 ^m ,35. Collection of H. M. the Queen (now H. M. the King) of England, Windsor Castle, England.	I	81
262.	Portrait of Rembrandt's Mother, her Hands on the Crook of a Stick. Half-length figure, life-size. Signed: <i>Rembrandt f.</i> 1639. Panel. Oval. H. 6 ^m ,80; w. 6 ^m ,62. Imperial Gallery, Vienna. (N° in Catalogue, 1273).	IV	115
149.	Profile Portrait of Saskia, bareheaded. Bust, life-size. Signed: <i>R. van Ryn</i> 1632. Canvas. H. 6 ^m ,685; w. 6 ^m ,555. Collection of Madame Édouard André, Paris.	IV	41
150.	Saskia in Profile, in a red Hat with a Feather. Half-length figure, life-size. Painted about 1633. Panel. H. 6 ^m ,98; w. 6 ^m ,77. Royal Gallery, Cassel. (N° in Catalogue, 214).	III	43
151.	Saskia laughing. Bust, life-size. Signed: <i>Rembrandt ft.</i> 1633. Panel. H. 6 ^m ,525; w. 6 ^m ,445. Royal Gallery, Dresden. (N° in Catalogue, 1556).	III	45

No		Volume	Page
152.	Full-face Portrait of Saskia, smiling. Half-length figure, life-size. Signed : <i>Rembrandt f. 1633</i> . Panel. Oval. H. o ^m ,65; w. o ^m ,48. Lord Elgin's Collection, Broom Hall, Scotland.	III	47
153.	Saskia in a Gold-embroidered Veil. Bust, life-size. Painted about 1633. Panel. H. o ^m ,59; w. o ^m ,455. Mr. P. A. B. Widener's Collection, Philadelphia.	III	49
160.	Study of a Head of Saskia. A small Bust. Painted about 1633-1634. Panel. H. o ^m ,145; w. o ^m ,105. Dr. C. Hofstede de Groot's Collection, The Hague.	III	61
154.	Saskia as Rembrandt's Wife. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. H. o ^m ,675; w. o ^m ,525. Mrs. Samuel S. Joseph's Collection, London.	III	51
155.	Saskia in a broad-brimmed brown Hat. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. H. o ^m ,98; w. o ^m ,70. Count Luckner's Collection, Altfranken near Dresden.	III	53
159.	Saskia at her Toilette. Half-length figure, life-size. Signed : <i>Rem....</i> Painted about 1635. Panel. H. o ^m ,735; w. o ^m ,635. Dr. A. Bredius' Collection, The Hague. (Now in the Collection of Mr. Edmund Davis, London).	III	61
156.	Saskia with a black Feather in her Hair. Half-length figure, life-size. Signed : <i>Remb(r)andt f. 1636</i> . Canvas H. o ^m ,785; w. o ^m ,66. Mr. A. M. Byers' Collection, Pittsburgh.	III	55
264.	Saskia standing and holding out a Pink. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1641</i> . Panel. H. o ^m ,985; w. o ^m ,825. Royal Gallery, Dresden. (N ^o in Catalogue, 1562).	IV	119
265.	Saskia in a high Head-Dress, her left Hand on her Breast. Bust, life-size. Signed : <i>Rembrandt f. 1643</i> . Panel. H. o ^m ,72; w. o ^m ,58. Royal Gallery, Berlin. (N ^o in Catalogue, 812).	IV	121
440.	Portrait of a fair-haired Boy (Titus?) with a plumed Cap. Half-length figure, life-size. Painted about 1650. Canvas. H. o ^m ,65; w. o ^m ,56. Earl Spencer's Collection, Althorp Park, England.	VI	111
441.	Titus behind a Writing-Table. Half-length figure, life-size. Signed : <i>Rembrandt f. 1655</i> . Canvas. H. o ^m ,77; w. o ^m ,63. Earl of Crawford and Balcarres' Collection, Haigh Hall, Wigan. England	VI	113
442.	Titus standing, his Hands on his Sides. Half-length figure, life-size. Signed : <i>Rembrandt f. 1655</i> . Canvas. H. o ^m ,79; w. o ^m ,59. M. Rudolf Kann's Collection, Paris.	VI	115
443.	Titus seated, reading a Book. Half-length figure, life-size. Painted about 1656-1657. Canvas. H. o ^m ,71; w. o ^m ,62. Imperial Gallery, Vienna. (N ^o in Catalogue, 1144).	VI	117
444.	Titus in a red Cap and a Gold Chain. Bust, life-size. Painted about 1657. Canvas. H. o ^m ,675; w. o ^m ,61. Wallace Collection, London.	VI	119

No		Volume	Page
445.	<p>Titus in a black Cap, with a budding Moustache. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1658. Canvas. H. o^m,76; w. o^m,635.</p> <p>Captain Holford's Collection, Dorchester House, London.</p>	VI	121
446.	<p>Titus in an Arm-Chair resting his Chin on his Hand. Half-length figure, life-size. Signed : <i>Rembrandt f. 1660.</i> Canvas, rounded at the top. H. o^m,785; w. o^m,67.</p> <p>Duke of Rutland's Collection, Belvoir Castle, England.</p>	VI	123
447.	<p>Titus (?) in a brown Cap with Silver Binding. Life-size figure, nearly half-length. Painted about 1660. Canvas. H. o^m,72; w. o^m,56.</p> <p>The Hermitage, St. Petersburg. (N^o in Catalogue, 825).</p>	VI	125
355.	<p>Rembrandt's Brother with disordered Hair. Life-size bust. Signed : <i>Rembrandt f. 1650.</i> Canvas. H. o^m,78; w. o^m,66.</p> <p>Royal Gallery, The Hague. (N^o in Catalogue, 560).</p>	V	119
356.	<p>Rembrandt's Brother in a gilded Helmet. Half-length figure, life-size. Painted about 1650. Canvas H. o^m,67; w. o^m,515.</p> <p>Royal Gallery, Berlin. (N^o in Catalogue, 828^a).</p>	V	121
357.	<p>Rembrandt's Brother with a Medallion on a Gold Chain. Bust, life-size. Painted about 1650. Canvas. H. o^m,71; w. o^m,55.</p> <p>Count Felix Nicolas Potocki's Collection, Paris.</p>	V	123
358.	<p>Rembrandt's Brother with an Eyeglass in his right Hand. Bust, life-size. Painted about 1650. Panel. H. o^m,56; w. o^m,43.</p> <p>M. Jules Porgès' Collection, Paris.</p>	V	125
360.	<p>Rembrandt's Brother in a wide Cap. Bust, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. o^m,74; w. o^m,63.</p> <p>The Hermitage, St. Petersburg. (N^o in Catalogue, 824).</p>	V	129
56.	<p>Rembrandt's Sister, with a Veil. Bust, life-size. Signed : <i>Re van Ryn 1632.</i> Panel. Oval. H. o^m,55; w. o^m,48.</p> <p>The Brera, Milan. (N^o in Catalogue, 449).</p>	I	145
57.	<p>Rembrandt's Sister, full-face. Bust, life-size. Signed : <i>Re van Ryn 1632.</i> Panel. Oval. H. o^m,59; w. o^m,44.</p> <p>Liechtenstein Gallery, Vienna.</p>	I	147
58.	<p>Rembrandt's Sister in a velvet Cap. Bust, rather less than life-size. Signed : <i>Re van Ryn 1632.</i> Canvas. Oval. H. o^m,68; w. o^m,53.</p> <p>Sir F. Cook's Collection, Richmond, England.</p>	I	149
59.	<p>Rembrandt's Sister, with smooth Hair. Bust, nearly life-size. Painted about 1632. Panel. H. o^m,56; w. o^m,42.</p> <p>Herr Alfred Thieme's Collection, Leipzig.</p>	I	151
60.	<p>Rembrandt's Sister, with a wide Lace Collar. Bust, nearly life-size. Painted about 1632. Panel. Oval. H. o^m,63; w. o^m,48.</p> <p>Lord Leconfield's Collection, Petworth, England.</p>	I	153
62.	<p>Rembrandt's Sister in a richly embroidered Bodice. Bust, life-size. Painted about 1632. Panel. Oval. H. o^m,52; w. o^m,39.</p> <p>Marquise de Carcano's Collection, Paris.</p>	I	157

No	Volume	Page
63. Rembrandt's Sister, in Profile. Half-length figure, life-size. Signed: <i>Re van Ryn</i> 1632. Canvas. H. 0 ^m ,72; w. 0 ^m ,54. National Museum, Stockholm. (N° in Catalogue, 583).	I	159
64. Rembrandt's Sister, in Profile. Half-length figure, life-size. Painted about 1632. Canvas. H. 0 ^m ,68; w. 0 ^m ,52. Mr. William C. Alexander's Collection, London.	I	161
69. Rembrandt's Sister at her Toilet. (The so-called Jewish Bride). Small full-length figures. Signed: <i>Rembrandt f. 1632</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,93. Lichtenstein Gallery, Vienna.	I	171
65. Rembrandt's Sister in a Fur-trimmed Cloak. Bust, life-size. Signed : <i>Re van Ryn 1633</i> . Canvas. H. 0 ^m ,57; w. 0 ^m ,43. Baroness Hirsch de Gereuth's Collection, Paris. (Now in Mr. George Donaldson's Collection, London).	I	163
66. Rembrandt's Sister with a Gold Chain. Bust, life-size. Signed : <i>Rembrandt f.</i> <i>1633</i> . Canvas. H. 0 ^m ,720; w. 0 ^m ,655. M. A. Polowtsoff's Collection, St. Petersburg. (Now in Messrs. Lawrie and Co's Collec- tion, London).	I	165
352. Hendrickje Stoffels as Rembrandt's nude Model. Small full-length figures. Painted about 1650. Panel. H. 0 ^m ,51; w. 0 ^m ,61. Corporation Art Galleries, Glasgow. (N° in Catalogue, 379).	V	113
350. Hendrickje Stoffels with a rich Parure of Pearls. Half-length figure, life-size. Painted about 1652. Canvas. H. 0 ^m ,72; w. 0 ^m ,60. The Louvre, Paris. (N° in Catalogue, 419).	V	109
351. Hendrickje Stoffels in a white Cloak. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 16...</i> Painted about 1652. Canvas. H. 1 ^m ,00; w. 0 ^m ,836. Mr. Charles Morrison's Collection, Basildon Park, England.	V	111
435. Hendrickje Stoffels in Bed drawing back a Curtain. Half-length figure, life- size. Signed : <i>Rembrandt f. 1657</i> . Panel, rounded at the top. H. 0 ^m ,81; w. 0 ^m ,67. National Gallery of Scotland, Edinburgh. (N° in Catalogue, 31).	VI	101
436. Hendrickje Stoffels seated, her Hands in the Sleeves of a Dressing-Gown. Half-length figure, life-size. Not quite finished. Signed : <i>Rembandt</i> (sic). Painted about 1658. Panel. H. 0 ^m ,725; w. 0 ^m ,515. Herr Robert von Mendelssohn's Collection, Berlin.	VI	103
437. Hendrickje Stoffels at a Window. Half-length figure, life-size. Painted about 1659. Canvas. H. 0 ^m ,86; w. 0 ^m ,65. Royal Gallery, Berlin. (N° in Catalogue, 808 ^a).	VI	105
438. Hendrickje Stoffels in a brown Mantle looking down. Half-length figure, life-size. Signed : <i>Rembrandt f. 1660</i> . Canvas. H. 0 ^m ,76; w. 0 ^m ,67. M. Rudolf Kann's Collection, Paris.	VI	107
439. Hendrickje Stoffels and her Child as Venus and Cupid. Life-size figures, rather more than half-length. Painted about 1662. Canvas. H. 1 ^m ,10; w. 0 ^m ,88. The Louvre, Paris. (N° in Catalogue, 411).	VI	109

PORTRAITS OF KNOWN PERSONS (MEN)

No		Volume	Page
109.	Portrait of Hans Alenson. Full-length figure, life-size. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,73; w. 1 ^m ,25. Companion picture to No. 110. M. Henri Schneider's Collection, Paris.	II	97
282.	The Mennonite Preacher Cornelis Claesz Anso and a Woman. Life-size figures, almost full-length. Signed : <i>Rembrandt f. 1641</i> . Canvas. H. 1 ^m ,72; w. 2 ^m ,09. Royal Gallery, Berlin. (N° in Catalogue, 828 L).	IV	155
82.	Portrait of a Gentleman of the Van Berestejn-Vucht Family. Three-quarters length figure, life-size. Signed : <i>Re van Ryn 1632</i> . Canvas. H. 1 ^m ,12; w. 0 ^m ,89. Companion picture to No. 83. Mr. Henry O. Havemeyer's Collection, New York.	II	43
361.	The Jewish Doctor, Ephraim Bonus. Small half-length figure. Painted about 1647. Panel. H. 0 ^m ,19; w. 0 ^m ,15. Six Collection, Amsterdam.	V	131
367.	Portrait of Nicolas Bruyningh. Nearly full-length figure, life-size. Signed : <i>Rembrandt f. 1652</i> . Canvas. H. 1 ^m ,05; w. 0 ^m ,90. Royal Gallery, Cassel. (N° in Catalogue, 221).	V	143
96.	Portrait of Willem Burchgraeff. Bust, life-size. Signed : <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,52. Companion picture to No. 97. Royal Gallery, Dresden. (N° in Catalogue, 1557).	II	71
84.	Portrait of an Officer, probably Joris de Caulery. Three-quarters length figure, life-size. Signed : <i>Re van Ryn 1632</i> . Canvas. H. 1 ^m ,02; w. 0 ^m ,825. Mr. Charles T. Yerkes' Collection, New York.	II	47
185.	Portrait of Anthoni Coopal. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. H. 0 ^m ,83; w. 0 ^m ,67. Baron Nathaniel de Rothschild's Collection, Vienna.	III	113
74.	Portrait of the Writing-Master Lieven van Coppenol. Three-quarters length figure, life-size. Signed : <i>Re van Ryn</i> . Painted about 1632. Canvas. H. 1 ^m ,00; w. 0 ^m ,78. Royal Gallery, Cassel. (N° in Catalogue, 212).	II	27
456.	The Writing-Master Lieven van Coppenol. Small figure, three-quarters length. Painted about 1658. On paper. H. 0 ^m ,356; w. 0 ^m ,28. Lord Ashburton's Collection, The Grange, England.	VI	143
107.	Portrait of Maerten Daey. Full-length figure, life-size. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 2 ^m ,07; w. 1 ^m ,32. Companion picture to No. 108. Baron Gustave de Rothschild's Collection, Paris.	II	93
275.	Portrait of the Gilder Herman Doomer, known as "The Gilder". Half-length figure, life-size. Signed : <i>Rembrandt f. 1640</i> . Panel. H. 0 ^m ,73; w. 0 ^m ,54. Mr. Henry O. Havemeyer's Collection, New York.	IV	141
458.	A young Man holding a Note-Book in both Hands, said to be the Auctioneer Haring. Half-length figure, life-size. Signed : <i>Rembrandt f. 1658</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,85. M. Moritz Kann's Collection, Paris.	VI	147

No.		Volume	Page
76.	Portrait of Maurits Huygens. Small Bust. Signed: <i>Re van Ryn 1632</i> . Panel. H. 0 ^m ,28; w. 0 ^m ,23. Kunsthalle, Hamburg.	II	31
98.	Portrait of the Poet Jan Hermansz Krul. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,23; w. 0 ^m ,94. Royal Gallery, Cassel. (N ^o in Catalogue, 213).	-II	75
72.	Portrait of Marten Looten. Half-length figure, life-size. Signed: <i>Re</i> . Painted in 1632. Panel. H. 0 ^m ,93; w. 0 ^m ,76. Captain G. L. Holford's Collection, Dorchester House, London	II	23
494.	An old Gentleman with a pointed Beard, holding a long silver-mounted Cane. (Dirk van Os). Half-length figure, life-size. Painted about 1662. Canvas. H. 1 ^m ,35; w. 0 ^m ,857. Dr. Oxhotchinsky's Collection, St. Petersburg.	VII	49
79.	Portrait of Jan Pellicorne with his Son Caspar. Full-length figures, life-size. Signed: <i>Rembrandt ft.</i> Painted about 1632. Canvas. H. 1 ^m ,53; w. 1 ^m ,21. Companion picture to No. 80. Wallace Collection, London.	II	37
88.	Portrait of a Man, the Husband of Cornelia Pronck. Bust, life-size. Signed: <i>Rembrandt f. 1632</i> . Panel. Oval. H. 0 ^m ,60; w. 0 ^m ,47. Companion picture to No. 89. M. Henri Pereire's Collection, Paris.	II	55
51.	Portrait of Nicolaes Ruts. Life-size figure, rather more than half-length. Signed: <i>Re 1631</i> . Panel. H. 1 ^m ,17; w. 0 ^m ,88. Mr. Joseph Ruston's Collection, Lincoln. (Now Mr. J. Pierpont Morgan's Collection, London).	I	135
319.	Jan Six at the Window. Small full-length figure. Painted about 1647. Panel. H. 0 ^m ,25; w. 0 ^m ,20. M. Léon Bonnat's Collection, Paris. (Now at the Musée Bonnat, Bayonne).	V	47
371.	Portrait of the Burgomaster Jan Six. Life-size figure, more than half-length. Painted in the year 1654. Canvas. H. 1 ^m ,12; w. 1 ^m ,02. Six Collection, Amsterdam.	V	151
226.	Portrait of Elcazar Swalmius. Almost full-length figure, life-size. Signed: <i>Rembrandt f. 1637</i> . Canvas. H. 1 ^m ,39; w. 1 ^m ,09. Royal Gallery, Antwerp. (N ^o in Catalogue, 705).	III	195
419.	Bust Portrait of Dr. Tholinx. Bust, life-size. Signed: <i>Rembrandt f. 1656</i> . Canvas. H. 0 ^m ,76; w. 0 ^m ,63. Madame Édouard André's Collection, Paris.	VI	129
95.	Portrait of Johannes Uytenbogaert. Bust, life-size. Painted about 1633. Signed: <i>Rembran... f.</i> Canvas. H. 0 ^m ,71; w. 0 ^m ,60. National Museum, Stockholm.	II	69

PORTRAITS OF KNOWN PERSONS (WOMEN)

110.	Portrait of Hans Alenson's Wife. Full-length figure, life-size. Signed: <i>Rembrandt ft. 1634</i> . Canvas. H. 1 ^m ,73; w. 1 ^m ,25. Companion picture to No. 109. M. Henri Schneider's Collection, Paris.	II	99
------	--	----	----

No.		Volume	Page
279.	Portrait of Elisabeth Jacobs Bas, Widow of Admiral Jochem Heyndricks Swartenhont. Three-quarters length figure, life-size. Painted about 1642. Canvas. H. 1 ^m ,16; w. 0 ^m ,88. Rijksmuseum, Amsterdam. (N ^o in Catalogue, 1249).	IV	149
83.	Portrait of a Lady of the Van Berestejn-Vucht Family. Three-quarters length figure, life-size. Signed: <i>Re van Ryn</i> 1632. Canvas. H. 1 ^m ,12; w. 0 ^m ,89. Companion picture to No. 82. Mr. Henry O. Havemeyer's Collection, New York.	II	45
97.	Portrait of Margaretha van Bilderbeecq. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,56. Companion picture to No. 96. Stadel Institute, Frankfort-on-the-Main. (N ^o in Catalogue, 182).	II	73
118.	Portrait of Petronella Buys. Bust, life-size. Signed: <i>Rembrandt f. 1635</i> . Panel. Oval. H. 0 ^m ,76; w. 0 ^m ,58. Mr. Joseph Jefferson's Collection, New York.	II	115
80.	Portrait of Susanna van Collen, Wife of Jan Pellicorne, with her Daughter. Full-length figures, life-size. Signed: <i>Rembrandt ft. 1632</i> . (probably 1632). Canvas. H. 1 ^m ,53; w. 1 ^m ,21. Companion picture to No. 79. Wallace Collection, London.	II	39
108.	Portrait of Machteld van Doorn, Wife of Maerten Daey. Full-length figure, life-size. Signed: <i>Rembrandt f. 1634</i> . Canvas. H. 2 ^m ,07; w. 1 ^m ,32. Companion picture to No. 107. Baron Gustave de Rothschild's Collection, Paris.	II	95
454.	Portrait of Catherina Hooghsaet. Life-size figure, nearly full-length. Signed: <i>Rembrandt f. 1657</i> . Canvas. H. 1 ^m ,245; w. 0 ^m ,965. Lond Penrhyn's Collection, Penrhyn Castle, England.	VI	139
89.	Portrait of Cornelia Pronck. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,60; w. 0 ^m ,47. Companion picture to No. 88. M. Henri Pereire's Collection, Paris.	II	57
280.	Portrait of Anna Wijmer, Mother of the Burgomaster Jan Six. Nearly three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1644</i> . Panel. H. 0 ^m ,96; w. 0 ^m ,80. Six Collection, Amsterdam.	IV	151

PORTRAITS OF UNKNOWN PERSONS (MEN)

50.	Portrait of a Savant. (The so-called Portrait of Coppenol). Rather more than half-length figure, nearly life-size. Signed: <i>Re</i> 1631. Canvas. H. 1 ^m ,13; w. 0 ^m ,92. The Hermitage, St. Petersburg. (N ^o in Catalogue, 808).	I	133
145.	The noble Slav, formerly called the Turk with the Stick. Three-quarters length figure, life-size. Signed: <i>Re f. 1632</i> . Canvas. H. 1 ^m ,50; w. 1 ^m ,21. Mr. Mck. Twombly's Collection, New York.	II	169

No.		Volume	Page
81.	Portrait of a Man of Forty, long known as a Portrait of Doctor Tulp. Bust, life-size. Signed : <i>Re van Ryn 1632</i> . Panel. Oval. H. 6 ^m ,72; w. 6 ^m ,52. Mr. James W. Ellsworth's Collection, Chicago (now New York).	II	41
73.	Portrait of a Gentleman, long known as "The Treasurer". Three-quarters length figure, life-size. Signed : <i>Re van Ryn 1632</i> . Canvas. H. 1 ^m ,12; w. 6 ^m ,91. Mr. Henry O. Havemeyer's Collection, New York.	II	25
86.	Portrait of an unknown Man, long known as a Portrait of Hugo Grotius. Bust, life-size. Signed : <i>Rembrandt f. 1632</i> . Panel. Oval. H. 6 ^m ,635; w. 6 ^m ,48. Companion picture to No. 87. Ducal Museum, Brunswick (N° in Catalogue, 232).	II	51
77.	Portrait of a young Man. Small bust. Signed : <i>Re van Ryn 1632</i> . Panel. H. 6 ^m ,28; w. 6 ^m ,23. Dulwich Gallery, near London. (N° in Catalogue, 99).	II	33
78.	Portrait of a young Man, known as "The young Jew". Bust, life-size. Signed : <i>Re van Ryn 1632</i> . Panel. Oval. H. 6 ^m ,63; w. 6 ^m ,46. Count Wachtmeister's Collection, Vanaas, Sweden.	II	35
90.	Portrait of a young Man, erroneously called Burgomaster Six. Bust, rather less than life-size. Painted about 1633. Panel. H. 6 ^m ,62; w. 6 ^m ,52. Companion picture to No. 91. Mr. Morris K. Jesup's Collection, New York.	II	59
100.	Portrait of a young Man rising from his Chair. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,25; w. 1 ^m ,00. Comte Edmond de Pourtalès' Collection, Paris.	II	79
104.	Portrait of a Man with a Scarf. Bust, life-size. Signed : <i>Rembrandt f. 1633</i> . Panel. Oval. H. 6 ^m ,75; w. 6 ^m ,63. Lord Ashburton's Collection, The Grange, England.	II	87
93.	Portrait of a Man about to speak. Life-size figure, nearly to the knees. Painted about 1633. Panel. H. 6 ^m ,91; w. 6 ^m ,70. Companion picture to No. 94. The Imperial Gallery, Vienna. (N° in Catalogue, 1271).	II	65
102.	Portrait of a young Man. Bust, almost life-size. Painted about 1633. Panel. Oval. H. 6 ^m ,66; w. 6 ^m ,52. The National Gallery of Ireland, Dublin.	II	83
177.	A Boy with a Gold Chain and a parti-coloured Shawl. Bust, life-size. Signed : <i>Rembrandt f. 1633</i> . Panel. Oval. H. 6 ^m ,44; w. 6 ^m ,33. Baroness Nathaniel de Rothschild's Collection, Paris.	III	97
178.	A Boy in a brocaded Cloak and Pearl Necklace. Small figure, nearly half-length. Signed : <i>Rembrandt f. 1633</i> . Copper. H. 6 ^m ,215; w. 6 ^m ,145. Wallace Collection, London.	III	99
180.	A Boy in a Cloak of Gold Brocade, turned to the Right. Small bust. Signed : <i>Rembrandt f. 1633</i> . Panel. H. 6 ^m ,197; w. 6 ^m ,167. Prince Youssouppoff's Collection, St. Petersburg.	III	103
179.	A Boy in a Polish Cloak with a Shawl and Pearl Necklace. Half-length figure, life-size. Painted about 1634. Panel, rounded top and bottom. H. 6 ^m ,67; w. 6 ^m ,48. The Hermitage, St. Petersburg. (N° in Catalogue, 843).	III	101

No.		Volume	Page
181.	A Boy with disordered curly Hair, turned to the Left. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,47; w. 0 ^m ,365. Duke of Portland's Collection, Welbeck Abbey, England.	III	105
103.	Portrait of a young Man. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,71; w. 0 ^m ,53. The Hermitage, St. Petersburg. (N° in Catalogue, 1843).	II	85
111.	Portrait of a young Man with a slight Beard. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,66; w. 0 ^m ,52. Companion picture to No. 112. The Museum, Boston.	II	101
114.	Portrait of a young Man, erroneously called a Portrait of Admiral van Dorp. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,70; w. 0 ^m ,52. The Hermitage, St. Petersburg. (N° in Catalogue, 828).	II	107
116.	Portrait of a young Man, resembling the Artist. Bust, life-size. Signed : <i>Rembrandt f. 1635</i> . Canvas. Oval. H. 0 ^m ,76; w. 0 ^m ,57. National Gallery, London. (N° in Catalogue, 850).	II	111
225.	Portrait of an old Man with close cropped Hair, seated in an Arm-Chair. Almost full-length figure, life-size. Painted about 1635-1636. Canvas. H. 1 ^m ,20; w. 0 ^m ,94. Lord Ashburton's Collection, The Grange, England.	III	193
183.	A young Officer with thick Hair. Bust, life-size. Signed : <i>Rembrandt f. 1636</i> . Panel. H. 0 ^m ,66; w. 0 ^m ,52. Liechtenstein Gallery, Vienna.	III	109
227.	Portrait of a Dutch Clergyman. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1637</i> . Canvas. H. 1 ^m ,31; w. 1 ^m ,00. Earl of Ellesmere's Collection, Bridgewater House, London.	III	197
228.	Portrait of a Slav Prince. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1637</i> . Canvas. H. 0 ^m ,97; w. 0 ^m ,665. The Hermitage, St. Petersburg. (N° in Catalogue, 811)	III	199
273.	Portrait of an elderly Man in an Arm-Chair, his left Hand on the Tassels of his Collar. Half-length figure, life-size. Signed : <i>Rembrandt f. 1638</i> . Canvas. H. 1 ^m ,05; w. 0 ^m ,815. Earl of Mansfield's Collection, Scone Palace, Scotland.	IV	137
283.	Portrait of a Man with curly Hair, leaning against the Embrasure of a Window. Half-length figure, life-size. Signed : <i>Rembrandt f. 1644</i> . Canvas. H. 1 ^m ,05; w. 0 ^m ,83. Companion picture to No. 284. Royal Gallery, Brussels. (N° in Catalogue, 397).	IV	157
277.	An elderly Man with a pointed grey Beard, holding his Gloves in his left Hand, erroneously called the Portrait of Cornelius Jansenius. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Painted about 1642. Panel. H. 0 ^m ,80; w. 0 ^m ,65. Lord Ashburton's Collection, The Grange, England.	IV	145

No		Volume	Page
286.	Portrait of a young Man in a high broad-brimmed Hat, his left Hand on his Breast. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,20; w. 0 ^m ,92. Mr. Henry O. Havemeyer's Collection, New York.	IV	163
287.	Portrait of a young Man with a pointed Beard, standing at a Door. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,025; w. 0 ^m ,75. Mrs. Alfred Morrison's Collection, London.	IV	165
268.	The Falconer. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,13; w. 0 ^m ,97. Duke of Westminster's Collection, Grosvenor House, London.	IV	127
270.	A young Man in a Steel Gorget and a Cap with a blue Feather. Half-length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 0 ^m ,765; w. 0 ^m ,67. Royal Gallery, Dresden. (N ^o in Catalogue, 1565).	IV	131
266.	A young Man by a Pillar, holding a plumed Cap in his Hand. Three-quarters length figure, life-size. Painted about 1643. Canvas. H. 1 ^m ,16; w. 0 ^m ,96. Companion picture to No. 267. Mr. Henry O. Havemeyer's Collection, New York.	IV	123
271.	A Man in a Steel Gorget and a wide Cap, with outstretched Hand. Half-length figure, life-size. Signed : <i>Rembrandt f. 1644</i> . Canvas. H. 0 ^m ,91; w. 0 ^m ,74. Herr Adolf Thiem's Collection, San Remo.	IV	133
272.	A young Man rising from a Writing-Table. Half-length figure, life-size. Signed : <i>Rembrandt f. 1644</i> . Panel. H. 1 ^m ,115; w. 1 ^m ,05. Earl Cowper's Collection, Panshanger, England.	IV	135
290.	Portrait of an aged Minister in a furred Cloak, seated at a Writing-Table, erroneously called Jan Cornelisz Sylvius. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,30; w. 1 ^m ,10. Herr Adolf von Carstanjen's Collection, Berlin. (Now in the Collection of the family of the late Herr A. von Carstanjen, Berlin).	IV	171
362.	Portrait of a Man with a pointed Beard in a broad-brimmed Hat, erroneously called a Portrait of Nicolaes Berchem. Half-length figure, life-size. Signed : <i>Rembrandt f. 1647</i> . Panel. H. 0 ^m ,74; w. 0 ^m ,67. Companion picture to No. 363. Duke of Westminster's Collection, Grosvenor House, London.	V	133
364.	A young Painter with long curly Hair, about to draw. Three-quarters length figure, life-size. Painted about 1648. Canvas. H. 1 ^m ,10; w. 0 ^m ,85. Mr. J. Pierpont Morgan's Collection, London.	V	137
365.	A young Painter in a high Hat, holding his Sketch-Book in his Hands. Half-length figure, life-size. Signed : <i>Rembrandt f. 164...</i> Painted about 1648. Canvas. H. 1 ^m ,135; w. 0 ^m ,89. Mr. H. C. Frick's Collection, Pittsburg.	V	139
366.	Equestrian Portrait of a young Man, erroneously called a Portrait of Marshall Turenne. Full-length figure, life-size. Said to be signed : <i>Rembrandt f. 1649</i> . Painted about 1649. Canvas. H. 2 ^m ,825; w. 2 ^m ,35. Earl Cowper's Collection, Panshanger, England.	V	141

No		Volume	Page
368.	Portrait of a young Man with long light brown Hair. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1652. Canvas, rounded at the top. H. 0 ^m ,925; w. 0 ^m ,735. Companion picture to No. 289. Mr. Alexander Henderson's Collection, Buscot Park, England.	V	145
365.	A bearded Man with a Bust of Homer. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1653.</i> Canvas. H. 1 ^m ,39; w. 1 ^m ,33. M. Rudolf Kann's Collection, Paris.	V	179
462.	An old Man with Earrings and a Stick, seated. Half-length figure, life-size. Signed : <i>Rembrandt f. 1655.</i> Canvas. H. 0 ^m ,89; w. 0 ^m ,73. Companion picture to No. 463. National Museum, Stockholm. (N° in Catalogue, 581).	VI	155
466.	Portrait of a young Polish Cavalier of the Lysowski Regiment. Full-length figure, nearly half the size of life. Signed : <i>Re...</i> Painted about 1655. Canvas. H. 1 ^m ,15; w. 1 ^m ,335. Count Tarnowski's Collection, Dzikow, Galicia.	VI	163
467.	A Man in a red furred Cap, seated in Profile to the Left. Half-length figure, life-size. Painted about 1656. Canvas. H. 0 ^m ,895; w. 0 ^m ,685. Royal Gallery, Dresden. (N° in Catalogue, 1568).	VI	165
451.	A fair-haired young Man with a String of Pearls on his Cap. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1656. Canvas. H. 0 ^m ,75; w. 0 ^m ,65. Companion picture to No. 452. Royal Gallery, Copenhagen. (N° in Catalogue, 278).	VI	133
457.	A young Man with long curling Hair, his left Hand in his Coat. Half-length figure, life-size. Signed : <i>Rembrandt f. 1658.</i> Canvas. H. 0 ^m ,73; w. 0 ^m ,61. The Louvre, Paris. (N° in Catalogue, 417).	VI	145
459.	Small Portrait of a Man, turning to the Spectator. Half-length figure, less than life-size. Signed : <i>Rembrandt f. 1659.</i> Panel. H. 0 ^m ,385; w. 0 ^m ,31. M. Moritz Kann's Collection, Paris.	VI	149
461.	A Merchant at a Window with a Letter in his Hand. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1659.</i> Canvas. H. 1 ^m ,13; w. 0 ^m ,955. Earl of Feversham's Collection, Duncombe Park, England.	VI	153
455.	A young Man in an Arm-Chair with clasped Hands and a Gold Chain. Three-quarters length figure, life-size. Painted about 1660. Canvas. H. 1 ^m ,01; w. 0 ^m ,815. Mr. Alfred Beit's Collection, London.	VI	141
508.	A Man, holding a Knife in his right Hand, and resting his Chin in his Left. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661.</i> Canvas. H. 0 ^m ,87; w. 0 ^m ,74. Mr. A. R. Boughton Knight's Collection, Downton Castle, England.	VII	77
488.	Portrait of a young Man with his Hat on a Table beside him. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1662.</i> Canvas. H. 1 ^m ,10; w. 0 ^m ,90. Count Wachtmeister's Collection, Vanas, Sweden.	VII	37

No	Volume	Page
487. Portrait of a Man in a high Hat, holding a Letter in his right Hand. Three-quarters length figure, life-size. Painted about 1662. Canvas. H. 1 ^m ,21; w. 0 ^m ,94. Earl of Wimborne's Collection, Canford Manor, England.	VII	35
489. A Gentleman with a high Hat, his Gloves in his left Hand. Three-quarters length figure, life-size. Painted about 1662. Canvas. H. 0 ^m ,98; w. 0 ^m ,82. Com- panion picture to No. 490. Prince Youssoupoff's Collection, St. Petersburg.	VII	39
527. A young Man at a Writing-Table. Half-length figure, life-size. Painted about 1663. Canvas. H. 0 ^m ,98; w. 0 ^m ,77. Royal Pinacothek, Munich. (N ^o in Catalogue, 345).	VII	115
535. A Man with a magnifying Glass in his right Hand. Half-length figure, life-size. Painted about 1662-1665. Canvas. H. 0 ^m ,93; w. 0 ^m ,73. Companion picture to No. 536. M. Moritz Kann's Collection, Paris.	VII	131
496. A Man in a broad-brimmed Hat with a dark Beard and long Hair. Bust, life-size. Canvas. H. 0 ^m ,71; w. 0 ^m ,635. Metropolitan Museum, New York.	VII	53
495. A pale young Man with long Hair and a broad-brimmed Hat, his left Hand in his Coat. Bust, life-size. Painted about 1665. Canvas. H. 0 ^m ,79; w. 0 ^m ,635. Metropolitan Museum, New York.	VII	52
498. Portrait of an elderly Gentleman in a high Hat, erroneously called "Jeremias de Decker". Half-length figure, life-size. Signed: <i>Rembrandt</i> <i>f. 1666</i> . Panel. H. 0 ^m ,71; w. 0 ^m ,56. The Hermitage, St. Petersburg. (N ^o in Catalogue, 827).	VII	57
497. A Youth with a black Cap and long curling Hair. Bust, life-size. Signed: <i>Rembrandt f. 1666</i> . Canvas. H. 0 ^m ,73; w. 0 ^m ,605. Lord Leconfield's Collection, Petworth, England.	VII	55
500. A young Gentleman, seated, with long fair curling Hair. Half-length figure, life-size. Signed: <i>Rembrandt f. 1667</i> . Canvas, H. 1 ^m ,02; w. 0 ^m ,83. Mr. Alfred Beit's Collection, London.	VII	61

PORTRAITS OF UNKNOWN PERSONS (WOMEN)

52. Portrait of a young Girl. Bust, rather less than life-size. Signed: <i>A.</i> Painted about 1630-1631. Panel. H. 0 ^m ,564; w. 0 ^m ,445. Dr. A. Bredius' Collection, The Hague.	I	137
53. A young Girl, standing in an Interior. Small full-length figure. Painted about 1630. Panel. H. 0 ^m ,42; w. 0 ^m ,355. Herr James Simon's Collection, Berlin.	I	139
75. A young Woman, seated in an Arm-Chair. Three-quarters length figure, life- size. Signed: <i>Pe van Ryn 1632</i> . Canvas. H. 0 ^m ,92; w. 0 ^m ,71. Gallery of the Imperial Academy, Vienna. (N ^o in Catalogue, 611).	II	29

No		Volume	Page
85.	Portrait of an old Lady in a white Cap. Bust, life-size. Signed : <i>Re van Ryn</i> 1632. Panel. Oval. H. o ^m ,75; w. o ^m ,555. Baron Alphonse de Rothschild's Collection, Paris.	II	49
87.	Portrait of a young Woman, long known as the Wife of Hugo Grotius. Bust, life - size. Signed : <i>Rembrandt ft. 1633</i> . Panel. Oval. H. o ^m ,63; w. o ^m ,48. Companion picture to No. 86. Ducal Museum, Brunswick. (N ^o in Catalogue, 233).	II	53
91.	Portrait of a young Woman, erroneously called the Wife of Six. Bust, rather less than life-size. Painted about 1633. Panel. H. o ^m ,62; w. o ^m ,52. Com- panion picture to No. 90. Mr. Morris K. Jesup's Collection, New York.	II	61
94.	Portrait of a Lady of distinguished Appearance, seated in an Arm-Chair. Three-quarters length figure, life-size. Painted about 1633. Canvas. H. o ^m ,91; w. o ^m ,70. Companion picture to No. 93. Imperial Gallery, Vienna. (N ^o in Catalogue, 1272).	II	67
92.	Portrait of a young Woman with coloured Gloves. Half-length figure, life-size. Painted about 1633. Canvas. H. o ^m ,72; w. o ^m ,62. Madame Isaac Péreire's Collection, Paris	II	63
101.	Portrait of a young Lady with a Fan. Three-quarters length figure, life-size. Painted about 1633. Canvas. H. 1 ^m ,27; w. 1 ^m ,01. Lord Leconfield's Collection, Petworth, England.	II	81
112.	Portrait of a young Woman. Bust, life-size. Painted about 1634. Panel. Oval. H. o ^m ,66; w. o ^m ,52. Companion picture to No. 111. The Museum, Boston.	II	103
113.	Portrait of a young Woman with Flowers in her Hair. Bust, life - size. Panel. Oval. H. o ^m ,69; w. o ^m ,52. Earl of Ellesmere's Collection, Bridgewater House, London.	II	105
115.	Portrait of a young Lady of Eighteen. Bust, life-size. Signed : <i>Rembrandt</i> <i>f. 1634</i> . Panel. Oval. H. o ^m ,61; w. o ^m ,51. Earl of Ellesmere's Collection, Bridgewater House, London.	II	109
106.	Portrait of a Woman of Eighty-three. Bust, life-size. Signed : <i>Rembrandt</i> <i>ft. 1634</i> . Panel. Oval. H. o ^m ,68; w. o ^m ,53. National Gallery, London. (N ^o in Catalogue, 775).	II	91
224.	Portrait of an old Lady in an Arm-Chair. Three-quarters length figure, life- size. Signed : <i>Rembrandt fc. 1635</i> . Canvas. H. 1 ^m ,29; w. o ^m ,99. Mr. Arthur Sanderson's Collection, Edinburgh.	III	191
117.	Portrait of a young Lady. Bust, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. Oval. H. o ^m ,77; w. o ^m ,64. Herr Karl von der Heydt's Collection, Berlin	II	113
182.	A young Woman in a Fur-trimmed Cloak, holding a Pink. Half-length figure, life-size. Painted about 1635. Panel. H. o ^m ,72; w. o ^m ,59. Royal Gallery, Cassel. (N ^o in Catalogue, 216).	III	107
184.	The young Officer's Wife. Bust, life-size. Signed : <i>Rembrandt f. 1636</i> . Panel. H. o ^m ,66; w. o ^m ,52. Companion picture to No. 183. Liechtenstein Gallery, Vienna.	III	111

No	Volume	Page
119. Portrait of a Woman in a Ruff and a Cap. Bust, life-size. Signed : <i>Rembrandt f. 1636</i> . Panel. H. 0 ^m ,68; w. 0 ^m ,53. Lord Kinnaird's Collection, Rossie Priory, Scotland.	II	117
274. A young Woman standing against a Ballustrade, holding a Fan in her left Hand. Half-length figure, life-size. Signed : <i>Rembrandt f. 1639</i> . Panel. H. 1 ^m ,06; w. 0 ^m ,81. Van Weede van Dijkveld Family, Utrecht.	IV	139
278. Portrait of an old Lady looking to the Left, her Hands clasped. Half-length figure, life-size. Signed : <i>Rembrandt f. 1640</i> . Panel. H. 0 ^m ,69; w. 0 ^m ,60. Mr. Henry O. Havemeyer's Collection, New York.	IV	147
284. Portrait of a young Lady in the Embrasure of a Window, holding a Fan. Half-length figure, life-size. Signed : <i>Rembrandt f. 1641</i> . Canvas. H. 1 ^m ,05; w. 0 ^m ,85. Companion picture to No. 283. Collection of H. M. the Queen (now the King) of England, Buckingham Palace, London.	IV	159
281. Portrait of an old Lady, Full-Face, her Hands folded. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1641-1642. Panel. H. 0 ^m ,76; w. 0 ^m ,56. The Hermitage, St. Petersburg. (N ^o in Catalogue, 829).	IV	153
285. Portrait of a young Lady standing by a Table, and pointing with her right Hand to the right Side. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1642</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,935. Lord Iveagh's Collection, London.	IV	161
288. Portrait of an old Lady, an Eyeglass in her right Hand, which rests on a Book in her Lap. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,90. M. Louis Lebeuf de Montgermont's Collection, Paris.	IV	167
269. The Falconer's Wife. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,13; w. 0 ^m ,97. Duke of Westminster's Collection, Grosvenor House, London.	IV	129
267. A young Woman resting her right Hand with a Fan on the Back of a Chair. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,16; w. 0 ^m ,96. Mr. Henry O. Havemeyer's Collection, New York.	IV	125
289. A young Lady with loose Hair, standing by a Balustrade, erroneously called the Wife of the Burgomaster Six. Half-length figure, life-size. Signed : <i>Rembrandt f. 1644</i> . Panel, rounded at the top. H. 0 ^m ,915; w. 0 ^m ,725. Companion picture to No. 368. Mr. Alexander Henderson's Collection, Buscot Park, England.	IV	169
291. An elderly Lady seated in a Chair, a Handkerchief in her left Hand. Three-quarters length figure, life-size. Painted about 1645. Canvas. H. 1 ^m ,265; w. 1 ^m ,02. Companion picture to No. 290. Captain G. L. Holford's Collection, Dorchester House, London.	IV	171
363. Portrait of a young Woman with folded Hands, erroneously called a Portrait of Berchem's Wife. Half-length figure, life-size. Signed : <i>Rembrandt f. 1647</i> . Panel. H. 0 ^m ,74; w. 0 ^m ,67. Companion picture to No. 362. Duke of Westminster's Collection, Grosvenor House, London.	V	135

No.		Volume	Page
463.	An old Woman in a white Head-Cloth with a broad black Velvet Drapery over it, seated. Half-length figure, life-size. Signed : <i>Rembrandt f. 1655</i> . Canvas. H. 6 ^m ,87; w. 6 ^m ,73. Companion picture to No. 462. National Museum, Stockholm. (N° in Catalogue, 582).	VI	157
452.	A fair-haired young Woman with a Star-shaped Diamond Brooch, holding a Pink in her left Hand. Half-length figure, life-size. Signed : <i>Rembrandt f. 1656</i> . Canvas. H. 6 ^m ,75; w. 6 ^m ,65. Companion picture to No. 451. Royal Gallery, Copenhagen. (N° in Catalogue, 279).	VI	135
453.	A young Woman in a red Chair, holding a Pink in her right Hand. More than half-length figure, life-size. Signed : <i>Rembrandt f. 1656</i> . Canvas. H. 1 ^m ,02; w. 6 ^m ,87. The Hermitage, St. Petersburg. (N° in Catalogue, 819).	VI	137
481.	A young Girl, seated in Profile, to the Right, her Hands clasped. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1660</i> . Canvas. H. 6 ^m ,77; w. 6 ^m ,66. Mr. W. A. Coats' Collection, Dalskairth, Scotland.	VI	193
492.	Bust of an old Lady in a large Ruff and a black Cap. Bust, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 6 ^m ,765; w. 6 ^m ,645. Lady Wantage's Collection, London.	VII	45
493.	Portrait of an old Lady in an Arm-Chair, wearing a Widow's Cap and a Ruff. More than three-quarters length figure, life-size. Painted about 1661. Canvas. H. 1 ^m ,29; w. 6 ^m ,965. National Gallery, London. (N° in Catalogue, 1675).	VII	47
490.	A Lady with an Ostrich-Feather Fan in her right Hand. Three-quarters length figure, life-size. Painted about 1662. Canvas. H. 6 ^m ,99; w. 6 ^m ,82. Companion picture to No. 489. Prince Youssouppoff's Collection, St. Petersburg.	VII	41
536.	A Woman in a rich Cap with a red Pink in her right Hand. Half-length figure, life-size. Painted about 1662-1665. Canvas. H. 6 ^m ,93; w. 6 ^m ,73. Companion picture to No. 535. M. Rudolf Kann's Collection, Paris	VII	133
491.	A young Lady with a little Dog on her Arm. Half-length figure, life-size. Painted about 1665. Canvas. H. 6 ^m ,80; w. 6 ^m ,62. Civic Museum, Colmar. (N° in Catalogue, 211).	VII	43
537.	A young Woman in a black Cap and a slashed black Gown. Bust, life-size. Painted about 1665. Canvas. H. 6 ^m ,575; w. 6 ^m ,495. Mr. R. B. Angus' Collection, Montreal, Canada	VII	135
499.	A young Woman, seated, her Hands folded on her Handkerchief. Half-length figure, life-size. Signed : <i>Rembrandt f. 1666</i> . Canvas. H. 6 ^m ,66; w. 6 ^m ,525. National Gallery, London. (N° in Catalogue, 237).	VII	59

CHARACTER-STUDIES AND STUDIES OF HEADS

MEN

N ^o .		Volume	Page
33.	An old Man with a bristly Beard. Bust, life-size. Painted about 1629. Panel. H. 0 ^m ,59; w. 0 ^m ,47. Signor E. P. Fabbri's Collection, Florence.	I	99
48.	A young Lad. Bust, rather less than life-size. Signed : <i>Re</i> . Painted about 1629-1630. Panel. H. 0 ^m ,45; w. 0 ^m ,32. Herr Adolph Thiem's Collection, San Remo. (Now in the Collection of Herr Ed. F. Weber, Hamburg).	I	129
32.	An old Man with a Gold Cross on his Breast. Bust, nearly life-size. Signed : <i>Re</i> 1630. Panel. Octagonal. H. 0 ^m ,66; w. 0 ^m ,56. Royal Gallery, Cassel. (N ^o in Catalogue, 209).	I	97
49.	A young Man in a Turban. Bust, almost life-size. Signed : <i>Re</i> 1631. Panel. H. 0 ^m ,50; w. 0 ^m ,40. H. M. the Queen's (now H. M. the King's) Collection, Windsor Castle, England.	I	131
136.	An old Man with a bald Head. Bust, rather less than life-size. Signed : <i>Re</i> 1632. Panel. H. 0 ^m ,50; w. 0 ^m ,39. Royal Gallery, Cassel. (N ^o in Catalogue, 210).	II	151
137.	An old Man with frizzled Hair. Bust, life-size. Signed : <i>Re van Ryn</i> 1632. Panel. H. 0 ^m ,59; w. 0 ^m ,49. Royal Gallery, Cassel. (N ^o in Catalogue, 211).	II	153
138.	An old Man standing, his Hands clasped on his Stick. Half-length figure, life-size. Painted about 1632. Panel. H. 0 ^m ,71; w. 0 ^m ,58. Duke of Bedford's Collection, Woburn Abbey, England.	II	155
139.	An old Man looking sideways. Bust, life-size. Painted about 1632. Panel. H. 0 ^m ,64; w. 0 ^m ,45. Dr. Martin Schubart's Collection, Munich. (Now in the Collection of Mr. C. A. Griscom, Philadelphia).	II	157
140.	An old Man with a Medal. Bust, life-size. Painted about 1632. Panel. H. 0 ^m ,61; w. 0 ^m ,47. Grand-Ducal Museum, Oldenburg. (N ^o in Catalogue, 193).	II	159
141.	An old Man with a long Beard. Bust, life-size. Signed : <i>Re van Ryn</i> 1632. Panel. H. 0 ^m ,66; w. 0 ^m ,51. Grand-Ducal Museum, Oldenburg. (N ^o in Catalogue, 194).	II	161
142.	The sorrowful old Man. Bust, life-size. Signed : <i>Rembrandt</i> 163. Painted about 1633. Panel. H. 0 ^m ,70; w. 0 ^m ,56. The Louvre, Paris. (N ^o in Catalogue, 416).	II	163

No		Volume	Page
143.	A handsome old Man with a Beard. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,45; w. 0 ^m ,42. Municipal Museum, Metz. (N ^o in Catalogue, 103).	II	165
144.	Study of the Head of an old Man with a white Beard. Small bust. Painted about 1633. Panel. H. 0 ^m ,25; w. 0 ^m ,19. Dr. Max Wassermann's Collection, Paris.	II	167
204.	An old Man with his Throat uncovered. Bust, life-size. Signed: <i>Rembrandt f.</i> <i>1635</i> . Panel. H. 0 ^m ,67; w. 0 ^m ,54. Mr. R. W. Hudson's Collection, London. (Now in Mr. E. Fischhof's Collection, New York).	III	151
276.	An old Man with a scanty white Beard, his Gloves in his left Hand, seated in a red Chair. Half-length figure, life-size. Signed: <i>Rembrandt f.</i> Painted about 1637-1638. Canvas. H. 0 ^m ,85; w. 0 ^m ,675. The Reverend the Earl of Scarsdale's Collection, Kedleston Hall, England.	IV	143
306.	Head of a bearded old Man, leaning on his left Hand. A small bust, rather more than a third of life-size. Signed: <i>Rembrandt f. 1643</i> . Panel. H. 0 ^m ,23; w. 0 ^m ,19. M. Adolphe Schloss' Collection, Paris.	IV	203
307.	Head of a white-bearded old Man in Profile. Half-length figure, about one third of life-size. Painted about 1643. Panel. H. 0 ^m ,23; w. 0 ^m ,18. M. E. Warneck's Collection, Paris.	IV	205
309.	A bareheaded old Man with a scanty gray Beard and grizzled Hair. Bust, about one third of life-size. Painted about 1643-1644. Panel. H. 0 ^m ,20; w. 0 ^m ,16. Royal Gallery, Cassel. (N ^o in Catalogue, 225).	IV	209
311.	Portrait of a broad-shouldered Man in a small slouched Hat. Bust, about one third of life-size. Painted about 1645. Panel. H. 0 ^m ,24; w. 0 ^m ,21. Corporation Art Galleries, Glasgow. (N ^o in Catalogue, 381).	IV	213
312.	Bust of a Man with a black Beard in a high broad-brimmed Hat. Bust, about one third of life-size. Signed: <i>Rembrandt f.</i> Painted about 1645. Panel, rounded at the top. H. 0 ^m ,375; w. 0 ^m ,30. Collection of Sir A. W. Neeld, Bart., Grittleton House, England.	IV	215
305.	Head of an old Man with a thick Beard in a Cap and a reddish Coat. Bust, about one third of life-size. Signed: <i>Rembrandt f. 1647</i> . Panel. H. 0 ^m ,235; w. 0 ^m ,205. Baron R. van Harinxma thoe Slooten's Collection, Beetsterzwaag, Friesland.	IV	201
372.	Study of an old Man with a white Beard, looking down. Bust, life-size. Signed: <i>Rembrandt f.</i> Painted about 1650. Panel. H. 0 ^m ,62; w. 0 ^m ,456. National Gallery of Ireland, Dublin. (N ^o in Catalogue, 48).	V	153
376.	Study of an old Man with a grizzled Beard in a red Cap. Bust, life-size. Signed: <i>Rembrandt f. 1650</i> . Canvas. H. 0 ^m ,68; w. 0 ^m ,56. Mr. George J. Gould's Collection, New York.	V	161
378.	Head of an old Man with a white Beard. Bust, life-size. Painted about 1650. Canvas on panel. H. 0 ^m ,51; w. 0 ^m ,425. M. Léon Bonnat's Collection, Paris. (Now Musée Bonnat, Bayonne).	V	165
379.	Bust of an elderly bearded Man with a Roll of Paper in his Hands. Bust, life-size. Painted about 1650. Canvas. H. 0 ^m ,61; w. 0 ^m ,46. Civic Museum, Strasburg. (N ^o in Catalogue, 124).	V	167

No.		Value	Paid
384.	An old Man, seated, with a Stick in his Hands. Three-quarters length figure, life-size. Painted about 1650. Canvas. H. 1 ^m ,34; w. 1 ^m ,04. National Gallery, London. (N ^o in Catalogue, 51).	V	177
377.	Study of a white-bearded old Man with scanty Hair. Bust, life-size. Signed: <i>Rembrandt f. 1651</i> . Canvas. H. 0 ^m ,60; w. 0 ^m ,50. Baron von Speck-Sternburg's Collection, Lützschena, near Leipzig.	V	163
380.	Study of an old Man with a pointed Beard in an Ermine Vest. Half-length figure, life-size. Signed: <i>Rembrandt f. 1651</i> . Canvas. H. 0 ^m ,79; w. 0 ^m ,66. Duke of Devonshire's Collection, Devonshire House, London.	V	169
381.	An old Man in an Arm-Chair, musing, his Head resting on his right Hand. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1652</i> . Canvas. H. 1 ^m ,115; w. 0 ^m ,88. Duke of Devonshire's Collection, Devonshire House, London.	V	171
386.	An old Man with a white Beard, holding a Book in his right Hand. Half-length figure, life-size. Signed: <i>Rembrandt f. 1654</i> . Panel. H. 1 ^m ,02; w. 0 ^m ,78. Royal Gallery, Dresden. (N ^o in Catalogue, 1567).	V	181
387.	An old Man with a long white Beard, seated, wearing a wide Cap, his Hands folded. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1654</i> . Canvas. H. 1 ^m ,09; w. 0 ^m ,84. The Hermitage, St. Petersburg. (N ^o in Catalogue, 810).	V	183
388.	An old Man in a close-fitting Cap, seated, his Hands folded. Three-quarters length figure, life-size. Signed: <i>Rembrandt f.</i> Painted about 1654. Canvas. H. 1 ^m ,08; w. 0 ^m ,86. The Hermitage, St. Petersburg. (N ^o in Catalogue, 818).	V	185
389.	Study of an old Man with a red furred Cap and a long Stick. Small full-length figure. Painted about 1654. Panel. H. 0 ^m ,51; w. 0 ^m ,37. Royal Gallery, Berlin. (N ^o in Catalogue, 828 J).	V	187
390.	Study of an old Man with a high furred Cap and a long Stick, seated before a Curtain. Small figure, rather more than three-quarters length. Painted about 1654. Panel. H. 0 ^m ,342; w. 0 ^m ,266. Sir Francis Cook's Collection, Richmond. (Now Sir Frederick Cook's Collection, Richmond).	V	189
448.	A Man in a fanciful Costume with a Silver Whistle at his Breast. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1655</i> . Canvas. H. 1 ^m ,14; w. 0 ^m ,87. Mr. James Ross' Collection, Montreal.	VI	127
468.	A Man in a plumed Cap, seated and turning to one Side with a significant Gesture. Three-quarters length figure, life-size. Painted about 1655. Canvas. H. 1 ^m ,04; w. 0 ^m ,92. Baron Alphonse de Rothschild's Collection, Ferrières, France.	VI	167
470.	A white-bearded old Man in a broad Cap, seated. Half-length figure, life-size. Painted about 1655. Canvas. H. 0 ^m ,82; w. 0 ^m ,65. Mr. W. A. Slater's Collection, Norwich, U. S. A.	VI	171

- Volume Page
383. An old Man at a Writing-Table with a set Square in his left Hand. Life-size figure, rather more than three-quarters length. Dated : 1656. Canvas. H. 1^m,20; w. 0^m,90.
Royal Gallery, Cassel. (N° in Catalogue, 224). V 175
471. A Man with a long Stick in his left Hand. Half-length figure, life-size. Signed : *Rembrandt f. 1657*. Canvas. H. 0^m,83; w. 0^m,66.
The Louvre, Paris. (N° in Catalogue, 98). VI 173
474. Head of a Youth with a broad Cap over his dark Hair. Small bust. Painted about 1657. Panel. H. 0^m,215; w. 0^m,18.
M. E. Warneck's Collection, Paris. VI 179
475. Bust of a bearded Man in a black Cap and reddish Cloak, his right Hand on his Breast. Bust, life-size. Signed : *Rembrandt f.* Painted about 1658. Canvas. H. 0^m,71; w. 0^m,62.
Imperial Museum, Vienna. (N° in Catalogue, 1276, under the name of A. de Gelder). VI 181
476. Head of white-bearded old Man in a golden brown Gaberdine. Bust, life-size. Painted about 1658. Canvas. H. 0^m,57; w. 0^m,475.
Grand-Ducal Museum, Schwerin. (N° in Catalogue, 855). VI 183
479. A white-bearded old Man, seated, his Hands clasped. Three-quarters length figure, life-size. Signed : *Rembrandt f. 16*. Painted about 1658. Canvas. H. 1^m,02; w. 0^m,83.
Pitti Palace, Florence. (N° in Catalogue, 16). VI 189
460. An old Man with a short Beard in a red Skull-Cap. Half-length figure, life-size. Signed : *Rembrandt f. 1659*. Canvas. H. 0^m,98; w. 0^m,81.
National Gallery, London. (N° in Catalogue, 243). VI 151
510. A Man with a large Beard in a black Cap. Half-length figure, life-size. Painted about 1661. Canvas. H. 0^m,71; w. 0^m,61.
The Hermitage, St. Petersburg. (N° in Catalogue, 821). VII 81
512. An old Man, seated, with a parti-coloured Skull-Cap, and a long Cane in his left Hand. Three-quarters length figure, life-size. Painted about 1661. Canvas. H. 1^m,29; w. 0^m,965.
National Gallery, London. (N° in Catalogue, 1674). VII 85
515. Study of the Head of a bearded Man, his Face overshadowed by his Hat. Bust, life-size. Signed : *Rembrandt f. 166*. Painted about 1665. Panel. H. 0^m,48; w. 0^m,36.
The Marquis of Lothian's Collection, Newbattle Abbey, Scotland. VII 91
516. An old Man, holding a Stick with a gold Knob in his right Hand. Half-length figure, life-size. Signed : *Rembrandt f. 1667*. Canvas. H. 0^m,70; w. 0^m,58.
Earl of Northbrook's Collection, London. VII 93
517. An old Man in Profile, a broad Cap on his Head, his Hands clasped. Half-length figure, life-size. Painted about 1667. Canvas. H. 0^m,82; w. 0^m,71.
Royal Gallery, Dresden. (N° in Catalogue, 1570). VII 95
298. An old Savant at his Writing-Table. Half-length figure, life-size. Signed : *Rembrandt f. 1641*. Panel. H. 1^m,04; w. 0^m,76. Companion picture to No. 290.
Count Karl Lanckoronski's Collection, Vienna. IV 187

No	Volume	Page
198. A Savant with an open Book, seated at a Table. Almost full-length figure, life-size. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,45; w. 1 ^m ,35. Count Nostitz' Collection, Prague.	III	139
199. A Rabbi with a white Turban. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel, rounded at the top. H. 1 ^m ,05; w. 0 ^m ,80. Duke of Devonshire's Collection, Chatsworth, England.	III	141
203. A Rabbi in a high Turban. Bust, life-size. Signed : <i>Rembrandt f. 163.</i> . Painted about 1635. Panel. H. 0 ^m ,715; w. 0 ^m ,55. Earl of Derby's Collection, Derby House, London.	III	149
200. A Rabbi in a Fur Cloak. Three-quarters length figure, life-size. Painted about 1635-1636. Canvas. H. 0 ^m ,98; w. 0 ^m ,76. Collection of H. M. the Queen (now H. M. the King) of England, Buckingham Palace, London.	III	143
202. A Rabbi in a wide Cap. Bust, life-size. Painted about 1635. Panel. H. 0 ^m ,625; w. 0 ^m ,52. Mr. Charles T. Yerkes' Collection, New York.	III	147
201. A Rabbi with a flat Cap. Half-length figure, life-size. Signed <i>Rembrandt f. 1635</i> . Panel. H. 0 ^m ,70; w. 0 ^m ,60. Royal Gallery, Hampton Court Palace, England. (N° in Catalogue, 381).	III	145
292. Bust Portrait of a Rabbi in a broad Cap. Bust, life-size. Signed : <i>Rembrandt f. 1642</i> . Panel. H. 0 ^m ,75; w. 0 ^m ,61. M. Jules Porgès' Collection, Paris.	IV	175
293. A Rabbi at a Study-Table. Small full-length figure. Signed : <i>Rembrandt f. 1642</i> . Panel. H. 0 ^m ,71; w. 0 ^m ,545. National Gallery, Buda-Pesth. (N° in Catalogue, 235).	IV	177
295. A Rabbi seated, a Stick in his Hands and a high Feather in his Cap. Three-quarters length figure, life-size. Signed : <i>f. 1645</i> . Canvas. H. 1 ^m ,29; w. 1 ^m ,12. The Hermitage, St. Petersburg. (N° in Catalogue, 820).	IV	181
297. A Rabbi seated, with a Gold Chain, his Eyes overshadowed by the broad Brim of his Cap. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,10; w. 0 ^m ,82. Royal Gallery, Berlin. (N° in Catalogue, 828 ^a).	IV	185
296. A Rabbi seated, with a Gold Chain, a Cane in his right Hand. Half-length figure, life-size. Painted about 1645. Canvas. H. 0 ^m ,955; w. 0 ^m ,805. Royal Gallery, Dresden. (N° in Catalogue, 1571).	IV	183
469. A Rabbi with a black Beard, looking to the Right. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1657. Canvas. H. 0 ^m ,755; w. 0 ^m ,655. National Gallery, London. (N° in Catalogue, 190).	VI	169
509. A young Rabbi in a black Skull-Cap. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,64; w. 0 ^m ,57. M. Rudolf Kann's Collection, Paris.	VII	79

- Volume Page
294. **Head of an elderly Jew in a small Cap, his right Hand inside his Coat.** Bust, life-size. Signed : *Rembrandt f.* Painted about 1643-1645. On paper. H. 6", 51; w. 6", 42. The Hermitage, St. Petersburg. (N° in Catalogue, 815). IV 179
310. **Head of a Jew with a scanty brown Beard and a dark Cap.** Painted about 1645. Panel. H. 6", 20; w. 6", 15. Earl of Ellesmere's Collection, Bridgewater House, London. IV 211
308. **Head of an elderly Jew in a Fur Cap.** Bust, about one third of life-size. Painted about 1645. Panel. H. 6", 26; w. 6", 19. The Louvre, Paris. (N° in Catalogue, 418). IV 207
313. **Bust of a bearded Jew, Full-Face.** Bust, about one third of life-size. Painted about 1646. Panel. H. 6", 315; w. 6", 235. Earl Cowper's Collection, Panshanger. IV 217
314. **Head of a young Jew in a black Skull Cap.** Bust, nearly half the size of life. Painted about 1646. Panel. H. 6", 245; w. 6", 205. Royal Gallery, Berlin. (N° in Catalogue, 828^m). IV 219
473. **Head of a bearded Jew in a red Cap, looking down.** Bust, barely half the size of life. Painted about 1655. Panel. H. 6", 25; w. 6", 195. Mr. John G. Johnson's Collection, Philadelphia. VI 177
146. **An Oriental.** Half-length figure, life-size. Signed : *Rembrandt ft.* Painted about 1633. Canvas. H. 6", 99; w. 6", 76. The Hermitage, St. Petersburg. (N° in Catalogue, 813). II 171
147. **An Oriental in Profile.** Bust, life-size. Signed : *Rembrandt f. 1633.* Panel. Oval. H. 6", 84; w. 6", 63. Royal Pinakothek, Munich. (N° in Catalogue, 325). II 173
148. **A young Negro in Hunting Costume.** Half-length figure, life-size. Painted about 1634. Panel. H. 6", 66; w. 6", 50. Wallace Collection, London. II 175
513. **A Study of two Negroes.** Half-length figures, nearly life-size. Signed : *Rembrandt f. 1661.* Canvas. H. 6", 77; w. 6", 63. Mr. George Donaldson's Collection, London. VII 87
205. **A Warrior putting on his Armour.** Three-quarters length figure, life-size. Painted about 1634. Canvas. H. 1", 00; w. 6", 825. Mr. Richard Mortimer's Collection, New York. III 153
418. **A Warrior in rich Armour with a Halberd.** More than half-length figure, life-size. Signed : *Rembrandt f. 1655.* Canvas. H. 1", 36; w. 1", 025. Corporation Art Galleries, Glasgow. (N° in Catalogue, 376). VI 67
464. **A Man in Armour, holding a Lance.** Three-quarters length figure, life-size. Signed by a later hand : *Rembrandt f. 1655.* Canvas. H. 1", 13; w. 6", 90. Royal Gallery, Cassel. (N° in Catalogue, 223). VI 159
206. **The Standard-Bearer with a wide Cap.** Three-quarters length figure, life-size. Signed : *Rembrandt 163...* (probably 1635). Canvas. H. 1", 25; w. 1", 05. Baron Gustave de Rothschild's Collection, Paris. III 155

No		Volume	Page
370.	The Standard-Bearer with a wide Sash. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1654</i> . Canvas. H. 1 ^m ,38; w. 1 ^m ,14. Mr. George J. Gould's Collection, New York.	V	149
238.	A Sportsman with a Bittern. Three-quarters length figure, somewhat less than life-size. Signed : <i>Rembrandt f. 1639</i> . Panel. H. 1 ^m ,21; w. 0 ^m ,89. Royal Gallery, Dresden. (N° in Catalogue, 1561).	IV	65

WOMEN

299.	A young Girl in a broad-brimmed Cap, her Hands on a Window-S ill. Half-length figure, life-size. Signed : <i>Rembrandt f. 1641</i> . Panel. H. 1 ^m ,04; w. 0 ^m ,76. Count Karl Lanckoronski's Collection, Vienna.	IV	189
303.	A young Girl, holding out a Medal on a Chain. Rather more than half-length figure, less than life-size. Painted about 1640-1643. Canvas. H. 0 ^m ,64; w. 0 ^m ,53. Mr. Robert Hoe's Collection, New York.	IV	197
300.	A young Girl in a white Shirt, looking out of a Window. Half-length figure, life-size. Signed : <i>Rembrandt f. 1645</i> . Canvas, rounded at the top. H. 0 ^m ,77; w. 0 ^m ,525. The Gallery of Dulwich College, Dulwich, near London.	IV	191
301.	An Orphan Girl at an open Window. Half-length figure, life-size. Signed : <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,00; w. 0 ^m ,84. Art Institute, Chicago.	IV	193
302.	A young Orphan Girl, leaning with both Arms on a Window-Sill. Half-length figure, life-size. Painted about 1645. Canvas. H. 0 ^m ,75; w. 0 ^m ,60. Duke of Bedford's Collection, London.	IV	195
373.	Study of a young Girl, looking down. Small bust. Painted about 1650. Panel. H. 0 ^m ,21; w. 0 ^m ,18. Sir Charles A. Turner's Collection, London.	V	155
374.	A Girl in Distress, looking aside. Small bust. Painted about 1650. Panel. H. 0 ^m ,21; w. 0 ^m ,175. Baron Albert von Oppenheim's Collection, Cologne.	V	157
397.	A young Girl in a red Jacket, leaning against a Window-Frame. Half-length figure, life-size. Signed : <i>Rembrandt f. 1651</i> . Canvas. H. 0 ^m ,98; w. 0 ^m ,63. National Museum, Stockholm. (N° in Catalogue, 584).	V	203
399.	A young Girl in a red Cap, drawing back a Window-Curtain. Half-length figure, life-size. Smith says : "Signed and dated 1645", which is probably a missprint for 1654. Canvas. H. 0 ^m ,85; w. 0 ^m ,71. Collection of Viscount Ridley and Wensleydale, London.	V	207
398.	A young Maid-Servant with a Broom. Bust, life-size. Signed : <i>Rembrandt f. 1654</i> (or <i>1651</i>). Panel. H. 1 ^m ,09; w. 0 ^m ,92. The Hermitage, St. Petersburg. (N° in Catalogue, 826).	V	205

No		Volume	Page
465.	A Woman at a Window, holding a Knife in her left Hand, known as "Rembrandt's Cook". Half-length figure, life-size. Painted about 1655-1657. Canvas. H. 0 ^m ,745; w. 0 ^m ,615. Mr. F. Fleischmann's Collection, London.	VI	161
514.	A Cook at a Window, holding a Rose in her right Hand. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1664. Canvas. H. 0 ^m ,83; w. 0 ^m ,65. Lord Leconfield's Collection, Petworth, England.	VII	89
263.	An old Woman, her Hands clasped over a Pair of Spectacles on a Book in her Lap. The figure almost full-length, rather less than life-size. Signed : <i>Rembrandt f. 1643.</i> Panel. H. 0 ^m ,61; w. 0 ^m ,49. The Hermitage, St. Petersburg. (N° in Catalogue, 807).	IV	117
359.	An old Woman, holding up a Book. Bust, life-size. Painted about 1650. Panel. H. 0 ^m ,56; w. 0 ^m ,43. M. Jules Porgès' Collection, Paris.	V	127
369.	An old Lady in a Velvet Hood, her Hands folded. Three-quarters length figure, less than life-size. Signed : <i>Rembrandt f. 16.</i> Painted about 1650-1652. Canvas. H. 0 ^m ,88; w. 0 ^m ,72. The Hermitage, St. Petersburg. (N° in Catalogue, 823).	V	147
375.	Study of an old Woman with folded Hands. Small bust. Painted about 1650. Panel. H. 0 ^m ,20; w. 0 ^m ,16. Dr. A. Bredius' Collection, The Hague.	V	159
391.	An old Woman in a wide Head-Cloth, in Profile. Bust, life-size. Painted about 1650. Panel. H. 0 ^m ,68; w. 0 ^m ,555. Professor G. Martius' Collection, Kiel.	V	191
392.	An old Woman in an Arm-Chair with a Bible on her Lap. Life-size figure, rather more than three-quarters length. Painted about 1650. Canvas. H. 0 ^m ,98; w. 0 ^m ,78. M. Jules Porgès' Collection, Paris.	V	193
393.	An old Woman in an Arm-Chair with a black Head-Cloth. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 1 ^m ,09; w. 0 ^m ,84. The Hermitage, St. Petersburg. (N° in Catalogue, 805).	V	195
394.	An old Woman in a red Head-Cloth. Half-length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 0 ^m ,74; w. 0 ^m ,63. The Hermitage, St. Petersburg. (N° in Catalogue, 806).	V	197
395.	An old Woman in a black Head-Cloth, reading. Bust, life-size. Signed : <i>R...</i> Painted about 1654. Canvas. H. 0 ^m ,80; w. 0 ^m ,66. The Duke of Buccleuch's Collection, Montague House, London.	V	199
396.	An old Woman in a gold-lined Head-Cloth. Bust, life-size. Painted about 1654. Canvas. H. 0 ^m ,72; w. 0 ^m ,61. Count Moltke's Collection, Copenhagen.	V	201
472.	Head of an old Woman in a black Hood. Bust, less than life-size. Signed : <i>Rembrandt f. 1657.</i> Panel. H. 0 ^m ,22; w. 0 ^m ,18. M. Rudolf Kann's Collection, Paris.	VI	175

No		Volume	Page
478.	An old Woman with a white Head-Cloth, her Bible on her Lap. Life-size figure, nearly whole-length. Painted about 1638. Canvas. H. 1 ^m , 33; w. 1 ^m , 07. The Hermitage, St. Petersburg. (N ^o in Catalogue, 804).	VI	187
480.	An old Woman with a black Head-Cloth, seated, her Hands folded. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m , 77; w. 0 ^m , 64. Mr. E. F. Milliken's Collection, New York. (Now Mr. George Donaldson's Collection, London).	VI	191

LANDSCAPES

232.	A Stone Bridge over a Canal. Painted about 1637-1638. Panel. H. 0 ^m , 29; w. 0 ^m , 40. Mr. James Reiss' Collection, London. (Now at the Rijksmuseum, Amsterdam).	IV	53
229.	Landscape with the good Samaritan. Signed : <i>Rembrandt f. 1638</i> . Panel. H. 0 ^m , 465; w. 0 ^m , 66. Czartoryski Museum, Cracow.	IV	47
230.	Landscape with a Column. Signed (by a later hand) : <i>R. 1638</i> . Painted about 1638. Panel. H. 0 ^m , 55; w. 0 ^m , 715. Herr Georg von Rath's Collection, Buda-Pesth. (Now in Mrs. John L. Gardner's Collection, Boston).	IV	49
231.	Mountain-City in a Storm. Signed : <i>Rembrandt f.</i> Painted about 1638. Panel. H. 0 ^m , 52; w. 0 ^m , 72. Ducal Gallery, Brunswick. (N ^o in Catalogue, 236).	IV	51
233.	A Landscape with a Fortress. Painted about 1640. Panel. H. 0 ^m , 46; w. 0 ^m , 63. Wallace Collection, London.	IV	55
234.	Stormy Landscape with a River. Painted about 1640. Panel. H. 0 ^m , 29; w. 0 ^m , 40. Grand-Ducal Gallery, Oldenburg. (N ^o in Catalogue, 197).	IV	57
235.	A Dutch Landscape with a Town in the Distance. Painted about 1640. Panel. H. 0 ^m , 22; w. 0 ^m , 295. Earl of Northbrook's Collection, London.	IV	59
236.	A desolate Highland Valley. Painted about 1640. Panel. H. 0 ^m , 29; w. 0 ^m , 39. National Gallery of Scotland, Edinburgh. (N ^o in Catalogue, 553).	IV	61
237.	A woody River-Scene with Cows. Painted about 1646. Panel. H. 0 ^m , 375; w. 0 ^m , 52. Sir Robert Peel's Collection, Drayton Manor, England.	IV	63
341.	Canal with Skaters. Signed : <i>Rembrandt f. 1646</i> . Panel. H. 0 ^m , 16; w. 0 ^m , 22. Royal Gallery, Cassel. (N ^o in Catalogue, 219).	V	91
343.	The Valley with a River and Ruins on a Mountain. Signed : <i>Rembrandt f.</i> Painted about 1650. Panel. H. 0 ^m , 66; w. 0 ^m , 86. Royal Gallery, Cassel. (N ^o in Catalogue, 220).	V	95

No		Volume	Page
344.	A hilly Landscape with Tobias and the Angel. Small full-length figures. Painted about 1650. Panel. H. 0 ^m ,775; w. 0 ^m ,675. Corporation Art Galleries, Glasgow. (N ^o in Catalogue, 375).	V	97
345.	The Landscape with the Windmill. Painted about 1650. Canvas. H. 0 ^m ,86; w. 1 ^m ,025. Marquess of Lansdowne's Collection, Bowood, England.	V	99

STILL-LIFES

239.	Dead Peacocks. Signed : <i>Rembrandt</i> . Painted about 1638. Canvas. H. 1 ^m ,375; w. 1 ^m ,29. Mr. W. C. Cartwright's Collection, Aynhoe Park, England.	IV	67
421.	The Carcase of an Ox in a Cellar. Signed : <i>Rembrandt f. 1655</i> . Panel. H. 0 ^m ,94; w. 0 ^m ,67. The Louvre, Paris. (N ^o in Catalogue, Supplement, 690).	VI	73
422.	The Carcase of an Ox in a Cellar. Signed : <i>Rembrandt f. 16..</i> . Painted about 1655. Panel. H. 0 ^m ,735; w. 0 ^m ,52. Corporation Art Galleries, Glasgow. (N ^o in Catalogue, 377).	VI	75
423.	The Carcase of an Ox in a Cellar. Signed : <i>R. 1639</i> . Panel. H. 0 ^m ,53; w. 0 ^m ,44. Herr Georg von Rath's Collection, Buda-Pesth.	VI	77



CATALOGUE
OF
REMBRANDT'S PICTURES

ARRANGED ACCORDING TO LOCALITY

AUSTRIA-HUNGARY

	Volume	Page
BUDA-PESTH.		
National Gallery.		
293. A Rabbi at a Study-Table. Small full-length figure. Signed: <i>Rembrandt f. 1642</i> . Panel. H. 0 ^m ,71; w. 0 ^m ,545. (N° in Catalogue, 235). . . .	IV	177
336. The Angel bids Joseph to flee into Egypt. Small full-length figures. Painted about 1650. Canvas. H. 1 ^m ,06; w. 0 ^m ,83.	V	81
Count Julius Andrassy.		
17. Rembrandt in a Morning Gown. Bust, life-size. Signed: <i>Re 1630</i> . Panel. H. 0 ^m ,49; w. 0 ^m ,39.	I	67
Herr Georg von Rath.		
423. The Carcase of an Ox in a Cellar. Signed: <i>R. 1639</i> . Panel. H. 0 ^m ,53; w. 0 ^m ,44.	VI	77
CRACOW.		
Czartoryski Museum.		
229. Landscape with the good Samaritan. Signed: <i>Rembrandt f. 1638</i> . Panel. H. 0 ^m ,465; w. 0 ^m ,66.	IV	47
DZIKOW, GALICIA.		
Count Tarnowski.		
466. Portrait of a young Polish Cavalier of the Lysowski Regiment. Full-length figure, nearly half the size of life. Signed: <i>Re...</i> Painted about 1655. Canvas. H. 1 ^m ,15; w. 1 ^m ,335.	VI	163
INNSBRUCK.		
Ferdinandeam.		
20. Rembrandt's Father as "Philo the Jew". Small bust. Signed: <i>Re 1630</i> . Panel. H. 0 ^m ,215; w. 0 ^m ,17. (N° in Catalogue, 599).	I	73
PRAGUE.		
Count Nostitz.		
198. A Savant with an open Book, seated at a Table. Almost full-length figure, life-size. Signed: <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,45; w. 1 ^m ,35.	III	139
VIENNA.		
Imperial Gallery.		
35. St. Paul, seated at a Writing-Table and meditating. Three-quarters length figure, life-size. Painted about 1630. Canvas. H. 1 ^m ,26; w. 1 ^m ,10. (N° in Catalogue, 1145).	I	103
93. Portrait of a Man about to speak. Three-quarters length figure, life-size. Painted about 1633. Panel. H. 0 ^m ,91; w. 0 ^m ,70. (N° in Catalogue, 1271). Companion picture to No. 94.	II	65
94. Portrait of a Lady of distinguished Appearance, seated in an Arm-Chair. Three-quarters length figure, life-size. Painted about 1633. Canvas. H. 0 ^m ,91; w. 0 ^m ,70. (N° in Catalogue, 1272). Companion picture to No. 93.	II	67

	Volume	Page
262. Portrait of Rembrandt's Mother, her Hands on the Crook of a Stick. Half-length figure, life-size. Signed : <i>Rembrandt f. 1639</i> . Panel. Oval. H. 0 ^m ,80; w. 0 ^m ,62. (N° in Catalogue, 1273).	IV	115
424. Rembrandt standing with his Hands in his Girdle. Life-size figure, rather more than half-length. Painted about 1655-1657. Canvas. H. 1 ^m ,13; w. 0 ^m ,81. (N° in Catalogue, 1274).	VI	79
443. Titus seated, reading a Book. Half-length figure, life-size. Painted about 1656-1657. Canvas. H. 0 ^m ,71; w. 0 ^m ,62. (N° in Catalogue, 1144).	VI	117
475. Bust of a bearded Man in a black Cap and reddish Cloak, his right Hand on his Breast. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1658. Canvas. H. 0 ^m ,71; w. 0 ^m ,62. (N° in Catalogue, 1276, under the name of A. de Gelder)	VI	181
505. Rembrandt in a reddish Coat and brown Cloak. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1665. Panel. 0 ^m ,50; w. 0 ^m ,41. (N° in Catalogue, 1268).	VII	71
Imperial Academy.		
75. A young Woman, seated in an Arm-Chair. Three-quarters length figure, life-size. Signed : <i>Re van Ryn 1632</i> . Canvas. H. 0 ^m ,92; w. 0 ^m ,71. (N° in Catalogue, 611).	II	29
Baron Hermann von Königswarter.		
172. Rembrandt with a slight Beard. Bust, life-size. Signed : <i>Rembrandt</i> . Painted about 1634-1635. Panel, rounded at the top. H. 0 ^m ,575; w. 0 ^m ,44.	III	87
Count Karl Lanckoronski.		
298. An old Savant at his Writing-Table. Half-length figure, life-size. Signed : <i>Rembrandt f. 1641</i> . Panel. H. 1 ^m ,04; w. 0 ^m ,76	IV	187
299. A young Girl in a broad-brimmed Cap, her Hands on a Window-Sill. Half-length figure, life-size. Signed : <i>Rembrandt f. 1641</i> . Panel. H. 1 ^m ,04; w. 0 ^m ,76	IV	189
Liechtenstein Gallery.		
57. Rembrandt's Sister, full-face. Bust, life-size. Signed : <i>Re van Ryn 1632</i> . Panel. Oval. H. 0 ^m ,59; w. 0 ^m ,44	I	147
69. Rembrandt's Sister at her Toilet. (The so-called Jewish Bride). Small full-length figures. Signed : <i>Rembrandt f. 1632</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,93.	I	171
174. Rembrandt in a Cap with a tall Feather. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. H. 0 ^m ,92; w. 0 ^m ,72.	III	91
183. A young Officer with thick black Hair. Bust, life-size. Signed : <i>Rembrandt f. 1636</i> . Panel. H. 0 ^m ,66; w. 0 ^m ,52. Companion picture to No. 184.	III	109
184. The young Officer's Wife. Bust, life-size. Signed : <i>Rembrandt f. 1636</i> . Panel. H. 0 ^m ,66; w. 0 ^m ,52. Companion picture to No. 183.	III	111

Madame Mayer.

4. A Savant, studying by Candlelight. Small half-length figure. Painted about 1627. Copper. H. 6^m,135; w. 6^m,135. I 41

Baron Nathaniel Rothschild.

185. Portrait of Anthoni Coopal. Half-length figure, life-size. Signed : *Rembrandt f. 1635*. Panel. H. 6^m,83; w. 6^m,67. III 113

Schonborn-Buchheim Gallery.

211. The Blinding of Samson. Full-length figures, life-size. Signed : *Rembrandt f. 1636*. Canvas. H. 2^m,38; w. 2^m,87. III 165

BELGIUM

ANTWERP.

Royal Gallery.

226. Portrait of Eleazar Swalmius. Almost full-length figure, life-size. Signed : *Rembrandt f. 1637*. Canvas. H. 1^m,39; w. 1^m,09. (N° in Catalogue, 705. III 195

BRUSSELS.

Royal Gallery.

283. Portrait of a Man with curly Hair, leaning against the Embrasure of a Window. Half-length figure, life-size. Signed : *Rembrandt f. 1644*. Canvas. H. 1^m,05; w. 6^m,83. (N° in Catalogue, 397). Companion picture to No. 284. IV 157

Duc d'Arenberg.

216. Tobias restoring his Father's Sight. Small full-length figures. Signed : *Rembrandt f. 1636*. Panel. H. 6^m,48; w. 6^m,39. III 175

Prince de Rubempré de Mérode.

41. St. Peter penitent. Small full-length figure. Signed : *R. 1631*. Panel. H. 6^m,58; w. 6^m,33. I 115

DENMARK

COPENHAGEN.

Royal Gallery.

327. Christ at Emmäus. Small, full-length figures. Signed : *Rembrandt. f. 1648*. Canvas. H. 6^m,84; w. 1^m,05. (N° in Catalogue, 277) V 63

451. A fair-haired young Man with a String of Pearls on his Cap. Half-length figure, life-size. Signed : *Rembrandt f.* Painted about 1656. Canvas. H. 6^m,75; w. 6^m,65. (N° in Catalogue, 278). Companion picture to n° 452. VI 133

- Volume Page
452. A fair-haired young Woman with a Star-shaped Diamond Brooch, holding a Pink in her left Hand. Half-length figure, life-size. Signed: *Rembrandt f. 1656*. Canvas. H. 0^m,75; w. 0^m,65. (N° in Catalogue, 279). Companion picture to n° 451. VI 135
- Ny Carlsberg Glyptotek.
320. The young Savant at the Window. Small full-length figure. Painted about 1646. Canvas. H. 0^m,635; w. 0^m,73. V 49
- Count Moltke.
396. An old Woman in a gold-lined Head-Cloth. Bust, life-size. Painted about 1654. Canvas. H. 0^m,72; w. 0^m,61. V 201

FRANCE

AIX EN PROVENCE.

Museum.

432. Study of Rembrandt's Head with his Cap pushed back. Bust, less than life-size. Painted about 1659. Panel. H. 0^m,30; w. 0^m,24. VI 95

BAYONNE.

Musée Bonnat.

213. A Suppliant before a Prince. Small full-length figures. *Grisaille*. Painted about 1634. Panel. H. 0^m,285; w. 0^m,265. (Formerly in M. Léon Bonnat's Collection, Paris) III 169
319. Jan Six at the Window. Small full-length figure. Painted about 1647. Panel. H. 0^m,25; w. 0^m,20. (Formerly in M. Léon Bonnat's Collection, Paris) V 47
323. Study for the Head of Susanna. Small bust. Painted about 1647. Panel. Oval. H. 0^m,22; w. 0^m,175. (Formerly in M. Léon Bonnat's Collection, Paris). V 55
378. Head of an old Man with a white Beard. Bust, life-size. Painted about 1650. Canvas on panel. H. 0^m,51; w. 0^m,425. (Formerly in M. Léon Bonnat's Collection, Paris) V 165
523. Study for the Head of St. Matthew. Two-thirds of life-size. Painted about 1661. Panel. H. 0^m,25; w. 0^m,22. (Formerly in M. Léon Bonnat's Collection, Paris). VII 107

ÉPINAL.

Musée des Vosges.

511. A Nun in a white Habit, with a large Veil on her Head. Half-length figure, life-size. Signed: *Rembrandt f. 1661*. Canvas. H. 1^m,14; w. 0^m,80. (N° in Catalogue, 101). VII 83

FERRIÈRES.

Baron Alphonse de Rothschild.

468. A Man in a plumed Cap, seated, and turning to one Side with a significant Gesture. Three-quarters length figure, life-size. Painted about 1655. Canvas. H. 1^m,04; w. 0^m,92. VI 167

NANTES.

Municipal Museum.

26. Rembrandt's Father. Small size. Bust, about a quarter of life-size.
Painted about 1629. Panel. H. 0^m,175; w. 0^m,14. (N° in Catalogue, 522). I 85

PARIS.

The Louvre

121. A Philosopher with an open Book. Small full-length figure. Painted about 1633. Panel. H. 0^m,29; w. 0^m,33. (N° in Catalogue, 409). II 121
122. A Philosopher absorbed in Meditation. Small full-length figure. Signed: *Re van Ryn* 1633. Panel. H. 0^m,29; w. 0^m,33. (N° in Catalogue, 408). II 123
142. The sorrowful old Man. Bust, life-size. Signed: *Rembrandt* 1633... Painted about 1633. Panel. H. 0^m,70; w. 0^m,56. (N° in Catalogue, 416). H 163
163. Rembrandt, bareheaded. Bust, life-size. Signed: *Rembrandt f.* 1633. Panel. Oval. H. 0^m,58; w. 0^m,45. (N° in Catalogue, 412). III 69
164. Rembrandt in a Cap, his Hand on a Gold Chain. Nearly half-length figure, life-size. Signed: *Rembrandt f.* 1634 (33?) Panel. Oval. H. 0^m,68; w. 0^m,53. (N° in Catalogue, 413). III 71
176. Rembrandt with long Hair and a Cap, against an architectural Background. Nearly half-length figure, life-size. Signed: *Rembrandt f.* 1637. Panel. Oval. H. 0^m,80; w. 0^m,62. (N° in Catalogue, 414). III 95
219. The Angel leaving the Family of Tobias. Small full-length figures. Signed: *Rembrandt f.* 1637. Panel. H. 0^m,68; w. 0^m,52. (N° in Catalogue, 404). III 181
242. The Holy Family. Small full-length figures. Signed: *Rembrandt f.* 1640. Panel. H. 0^m,41; w. 0^m,34. (N° in Catalogue, 410). IV 73
308. Head of an elderly Jew in a Fur Cap. Bust, about one third of life-size. Painted about 1645. Panel. H. 0^m,26; w. 0^m,19. (N° in Catalogue, 418). IV 207
324. Susanna stepping into the Bath. Full-length figure, about three-quarters the size of life. Painted about 1647. Panel. H. 0^m,62; w. 0^m,48. (N° in Catalogue of the La Caze Collection, 97). V 57
326. Christ at Emmäus. Small full-length figures. Signed: *Rembrandt f.* 1648. Panel. H. 0^m,68; w. 0^m,65. (N° in Catalogue, 407). V 61
328. The Good Samaritan brings the wounded Man to the Inn. Full-length figures, more than a quarter of life-size. Signed: *Rembrandt f.* 1648. Canvas. H. 1^m,14; w. 1^m,35. (N° in Catalogue, 403). V 65
350. Hendrickje Stoffels with a rich Parure of Pearls. Half-length figure, life-size. Painted about 1652. Canvas. H. 0^m,72; w. 0^m,60. (N° in Catalogue, 419). V 109
354. Bathsheba at the Bath. Full-length figure, life-size. Signed: *Rembrandt f.* 1654. Canvas. H. 1^m,42; w. 1^m,47. (N° in Catalogue of the La Caze Collection, 96). V 117

	Volume	Page
421. The Carcase of an Ox in a Cellar. Signed: <i>Rembrandt f. 1655</i> . Panel. H. 0 ^m ,94; w. 0 ^m ,67. (N° in Catalogue, Supplement, 690).	VI	73
471. A Man with a long Stick in his left Hand. Half-length figure, life-size. Signed: <i>Rembrandt f. 1657</i> . Canvas. H. 0 ^m ,83; w. 0 ^m ,66. (N° in Catalogue, 98).	VI	173
457. A young Man with long curling Hair, his left Hand in his Coat. Half-length figure, life-size. Signed: <i>Rembrandt f. 1658</i> . Canvas. H. 0 ^m ,73; w. 0 ^m ,61. (N° in Catalogue, 417).	VI	145
434. Rembrandt in a white Head-Cloth, at an Easel. Half-length figure, life-size. Signed: <i>Rem. f. 1660</i> . Canvas. H. 1 ^m ,11; w. 0 ^m ,85. (N° in Catalogue, 415).	VI	99
519. The Supper at Emmaüs. Small full-length figures. Painted about 1661. Canvas. H. 0 ^m ,48; w. 0 ^m ,64.	VII	99
521. The Evangelist St. Matthew with the Angel. Half-length figure, life-size. Signed: <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,96; w. 0 ^m ,80. (N° in Catalogue, 406).	VII	103
439. Hendrickje Stoffels and her Child as Venus and Cupid. Life-size figures, rather more than half-length. Painted about 1662. Canvas. 1 ^m ,10; w. 0 ^m ,88. (N° in Catalogue, 411).	VI	109
Madame Édouard André.		
9. The Supper at Emmaüs. Small full-length figures. Signed: <i>R.</i> Painted about 1629. Paper on panel. H. 0 ^m ,37; w. 0 ^m ,41.	I	51
149. Profile Portrait of Saskia, bareheaded. Bust, life-size. Signed: <i>R. van Ryn 1632</i> . Canvas. H. 0 ^m ,685; w. 0 ^m ,555.	III	41
449. Bust Portrait of Dr. Tholinx. Bust, life-size. Signed: <i>Rembrandt f. 1656</i> . Canvas. H. 0 ^m ,76; w. 0 ^m ,63.	VI	129
Princesse de Broglie.		
71. The Rape of Europa. Small full-length figures. Signed: <i>Rembrandt f. 1632</i> . Panel. H. 0 ^m ,60; w. 0 ^m ,77.	I	175
Marquise de Carcano.		
62. Rembrandt's Sister in a richly embroidered Bodice. Bust, life-size. Painted about 1632. Panel. Oval. H. 0 ^m ,52; w. 0 ^m ,39.	I	157
M. J. H. Harjes.		
34. St. Paul, writing his Epistle to the Thessalonians. Three-quarters length figure, life-size. Signed: <i>Remb...</i> Painted about 1629-1630. Canvas. H. 1 ^m ,08; w. 0 ^m ,98.	I	101
M. Henri Heugel.		
15. Rembrandt laughing, with a Cap on the Back of his Head. Bust, rather less than life-size. Signed: <i>R.</i> Panel. H. 0 ^m ,41; w. 0 ^m ,30.	I	63
M. Moritz Kann.		
458. A young Man holding a Note-Book in both Hands, said to be the Auctioneer Haring. Half-length figure, life-size. Signed: <i>Rembrandt f. 1658</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,85.	VI	147

	Volume	Page
414. Large Head of Christ, turned to the Right. Life-size. Painted about 1659. Canvas. H. 0 ^m ,47; w. 0 ^m ,37.	VI	59
459. Small Portrait of a Man, turning to the Spectator. Half-length figure, less than life-size. Signed : <i>Rembrandt f. 1659</i> . Panel. H. 0 ^m ,385; w. 0 ^m ,31.	VI	149
485. A praying Pilgrim, in Profile to the Right. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,89; w. 0 ^m ,78.	VI	201
535. A Man with a magnifying Glass in his right Hand. Half-length figure, life-size. Painted about 1662-1665. Canvas. H. 0 ^m ,93; w. 0 ^m ,73. Companion picture to No. 536	VII	131
M. Rodolphe Kann.		
385. A bearded Man with a Bust of Homer. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1653</i> . Canvas. H. 1 ^m ,39; w. 1 ^m ,33.	V	179
442. Titus standing, his Hands on his Sides. Half-length figure, life-size. Signed : <i>Rembrandt f. 1655</i> . Canvas. H. 0 ^m ,79; w. 0 ^m ,59.	VI	115
413. Small Head of Christ, turned to the Left. Bust, about half the size of life. Painted about 1656-58. Panel. H. 0 ^m ,25; w. 0 ^m ,20.	VI	57
472. Head of an old Woman in a black Hood. Bust, less than life-size. Signed : <i>Rembrandt f. 1657</i> . Panel. H. 0 ^m ,22; w. 0 ^m ,18.	VI	175
477. An old Woman, cutting her Nails. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1658</i> . Canvas. H. 1 ^m ,26; w. 1 ^m ,00.	VI	185
408. Christ and the Samaritan Woman at the Well. Small full-length figures. Signed : <i>Rembrandt f. 1659</i> . Panel, rounded at the top. H. 0 ^m ,465; w. 0 ^m ,40.	VI	17
438. Hendrickje Stoffels in a brown Mantle, looking down. Half-length figure, life-size. Signed : <i>Rembrandt f. 1660</i> . Canvas. H. 0 ^m ,76; w. 0 ^m ,67.	VI	107
509. A young Rabbi in a black Skull-Cap. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,64; w. 0 ^m ,57.	VII	79
522. Study for the Head of St. Matthew. Two-thirds of life-size. Painted about 1661. Panel. H. 0 ^m ,23; w. 0 ^m ,19.	VII	105
532. Pilate washing his Hands. Three-quarters length figure, life-size. Painted about 1665. Canvas. H. 1 ^m ,29; w. 1 ^m ,65.	VII	125
536. A Woman in a rich Cap, with a red Pink in her right Hand. Half-length figure, life-size. Painted about 1662-1665. Canvas. H. 0 ^m ,93; w. 0 ^m ,73. Companion picture to No. 535	V	133
M. Albert Lehmann.		
42. High Priest with a Book. Small full-length figure. Signed : <i>Rembrandt f.</i> Painted about 1631-1632. Panel. H. 0 ^m ,58; w. 0 ^m ,475.	I	117
M. Louis Lebeuf de Montgermont.		
288. Portrait of an old Lady, an Eyeglass in her right Hand, which rests on a Book in her Lap. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,90.	IV	167

M. Henri Pereire.

88. Portrait of a Man, the Husband of Cornelia Pronck. Bust, life-size. Signed : *Rembrandt f. 1632*. Panel. Oval. H. 6^m,60; w. 6^m,47. Companion picture to No. 89. II 55

89. Portrait of Cornelia Pronck. Bust, life-size. Signed : *Rembrandt f. 1633*. Panel. Oval. H. 6^m,60; w. 6^m,47. Companion picture to No. 88. II 57

Madame Isaac Pereire.

92. Portrait of a young Woman with coloured Gloves. Half-length figure, life-size. Painted about 1633. Canvas. H. 6^m,72; w. 6^m,62 II 63

M. Jules Porgès.

292. Bust Portrait of a Rabbi in a broad Cap. Bust, life-size. Signed : *Rembrandt f. 1642*. Panel. H. 6^m,75; w. 6^m,61. IV 175

336. The Samaritan binds up the wounded Man. Small full-length figures. Signed : *Rembrandt f.* Painted about 1650. Canvas. H. 6^m,98; w. 1^m,29. V 69

358. Rembrandt's Brother with an Eyeglass in his right Hand. Bust, life-size. Painted about 1650. Panel. H. 6^m,56; w. 6^m,43 V 125

359. An old Woman holding up a Book. Bust, life-size. Painted about 1650. Panel. H. 6^m,56; w. 6^m,43. V 127

392. An old Woman in an Arm-Chair, with a Bible on her Lap. Life-size figure, rather more than three-quarters length. Painted about 1650. Canvas. H. 6^m,98; w. 6^m,78 V 193

Comte Felix Nicolas Potocki.

357. Rembrandt's Brother with a Medallion on a Gold Chain. Bust, life-size. Painted about 1650. Canvas. H. 6^m,71; w. 6^m,55. V 123

Comte Edmond de Pourtalès.

100. Portrait of a young Man, rising from his Chair. Three-quarters length figure, life-size. Signed : *Rembrandt f. 1633*. Canvas. H. 1^m,25; w. 1^m,00. II 79

Baron Alphonse de Rothschild.

85. Portrait of an old Lady in a white Cap. Bust, life-size. Signed : *de van Ryn 1632*. Panel. Oval. H. 6^m,75; w. 6^m,55. II 49

Baron Gustave de Rothschild.

107. Portrait of Maerten Daey. Full-length figure, life-size. Signed : *Rembrandt f. 1634*. Canvas. H. 2^m,07; w. 1^m,32. Companion picture to No. 108. II 93

108. Portrait of Machteld van Doorn, Wife of Maerten Daey. Full-length figure, life-size. Signed : *Rembrandt f. 1634*. Canvas. H. 2^m,07; w. 1^m,32. Companion picture to No. 107. II 95

206. The Standard-Bearer with a wide Cap. Three-quarters length figure, life-size. Signed : *Rembrandt f. 1635*. (probably 1635). Canvas. H. 1^m,25; w. 1^m,07. III 155

	Volume	Page
Baronne Nathaniel de Rothschild.		
177. A Boy with a Gold Chain and parti-coloured Shawl. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,44; w. 0 ^m ,33 . . .	III	97
Baron Schickler.		
10. Judas bringing back the thirty Pieces of Silver. Small full-length figures. Signed: <i>R.</i> . Painted about 1628-1629. Canvas. H. 0 ^m ,77; w. 1 ^m ,01.	I	53
M. Adolphe Schloss.		
190. Flora with a Wreath of Flowers; a Bust. Life-size. Painted about 1633-1634. Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,525.	III	123
306. Head of a bearded old Man, leaning on his left Hand. A small bust, rather more than a third of life-size. Signed: <i>Rembrandt f. 1643</i> . Panel. H. 0 ^m ,23; w. 0 ^m ,19.	IV	203
M. Henri Schneider.		
109. Portrait of Hans Alenson. Full-length figure, life-size. Signed: <i>Rembrandt ft. 1634</i> . Canvas. H. 1 ^m ,73; w. 1 ^m ,25. Companion picture to No. 110.	II	97
110. Portrait of Hans Alenson's Wife. Full-length figure, life-size. Signed: <i>Rembrandt ft. 1634</i> . Canvas. H. 1 ^m ,73; w. 1 ^m ,25. Companion picture to No. 109.	II	99
M. E. Warneck.		
47. Diana bathing. Small full-length figure. Painted about 1630-1631. Panel. H. 0 ^m ,18; w. 0 ^m ,17	I	127
161. Rembrandt laughing. Study of a Head. Small bust. Signed: <i>Rembrandt f. 1633</i> . Panel. H. 0 ^m ,205; w. 0 ^m ,175	III	65
307. Head of a white-bearded old Man, in Profile. Half-length figure, about a third of life-size. Painted about 1643. Panel. H. 0 ^m ,23; w. 0 ^m ,18.	IV	205
474. Head of a Youth with a broad Cap over his dark Hair. Small bust. Painted about 1657. Panel. H. 0 ^m ,215; w. 0 ^m ,18	VI	179
Dr. Max Wassermann.		
144. Study of the Head of an old Man with a white Beard. Small bust. Painted about 1633. Panel. H. 0 ^m ,25; w. 0 ^m ,19.	II	167
Dr. Melville Wassermann.		
25. Rembrandt's Father, gazing fixedly at the Spectator. Small bust. Painted about 1630. Panel. H. 0 ^m ,27; w. 0 ^m ,22	I	83
REIMS.		
M. Pol-Charbonneaux.		
67. Minerva absorbed in the Study of a Book. Small full-length figure. Painted about 1631. Panel. H. 0 ^m ,435; w. 0 ^m ,350.	I	167

GERMANY

HALTFRANKEN.

Count Luckner.

155. **Saskia in a broad-brimmed brown Hat.** Three-quarters length figure, life-size. Signed : *Rembrandt f. 1635*. Panel H. 0^m,98; w. 0^m,70 III 53

ANHOLT.

Prince Salm-Salm.

196. **Diana and Actæon.** Small full-length figures. Signed : *Rembrandt fc. 1635*. Canvas H. 0^m,72; w. 0^m,95. III 135

ASCHAFFENBURG.

Royal Gallery.

116. **Bust of the risen Saviour.** Life-size. Signed : *Rembrandt f. 1661*. Canvas. Oval. H. 0^m,804; w. 0^m,63. (N° in Catalogue, 58; ascribed to A. de Gelder). VI 63

BERLIN.

Royal Gallery.

1. **The Money-Changer.** Small half-length figure. Signed : *R. 1627*. Panel. H. 0^m,32; w. 0^m,42. (N° in Catalogue, 828^b). I 35
68. **Minerva.** Small full-length figure. Painted about 1632. Panel. H. 0^m,59; w. 0^m,48. (N° in Catalogue, 828^c). I 169
70. **The Rape of Proserpina.** Small full-length figures. Painted about 1632. Panel. H. 0^m,83; w. 0^m,78. (N° in Catalogue, 823). I 173
108. **Rembrandt in a flat Cap and Gorget.** Bust, life-size. Painted about 1633-1634. Panel. H. 0^m,55; w. 0^m,46. (N° in Catalogue, 808). III 79
167. **Rembrandt in a Cap and a striped Shawl.** Bust, life-size. Signed : *Rembrandt f. 1634*. Panel. H. 0^m,57; w. 0^m,46. (N° in Catalogue, 810). III 77
210. **Samson threatening his Father-in-Law.** Three-quarters-length figure, life-size. Signed : *Rembrandt f. 163...* (Probably 1635). Canvas. H. 1^m,56; w. 1^m,29. (N° in Catalogue, 802). III 163
215. **The Preaching of John the Baptist.** Small full-length figures. *Grisaille*. Painted about 1635-1636. Paper on panel. H. 0^m,62; w. 0^m,80. (N° in Catalogue, 828^b). III 173
282. **The Mennonite Preacher Cornelis Claesz Anslo and a Woman.** Almost full-length figures, life-size. Signed : *Rembrandt f. 1644*. Canvas. H. 1^m,72; w. 2^m,09. (N° in Catalogue, 828^b). IV 155
265. **Saskia in a high Head-dress, her left Hand on her Breast.** Bust, life-size. Signed : *Rembrandt f. 1643*. Panel. H. 0^m,72; w. 0^m,58. (N° in Catalogue, 812). IV 121
248. **The Angel warns Joseph to flee into Egypt.** Small full-length figures. Signed : *Rembrandt f. 1645*. Panel. H. 0^m,20; w. 0^m,27. (N° in Catalogue, 806). IV 85

	Volume	Page
249. The blind Tobit discovers his Wife's Theft of the Goat. Small full-length figures. Signed: <i>Rembrandt f. 1645</i> . Panel. H. 0 ^m ,20; w. 0 ^m ,27. (N° in Catalogue, 805).	IV	87
297. A Rabbi seated, with a Gold Chain, his Eyes overshadowed by the broad Brim of his Cap. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,10; w. 0 ^m ,82. (N° in Catalogue, 828 ^m).	IV	185
314. Head of a young Jew in a black Skull Cap. Bust, nearly half the size of life. Painted about 1646. Panel. H. 0 ^m ,245; w. 0 ^m ,205. (N° in Catalogue, 828 ^m).	IV	219
322. Susanna and the Elders. Small full-length figures. Signed: <i>Rembrandt f. 1647</i> . Panel. H. 0 ^m ,76; w. 0 ^m ,91. (N° in Catalogue, 828 ^m).	V	53
332. Daniel's Dream. Small full-length figures. Painted about 1650. Canvas. H. 0 ^m ,96; w. 1 ^m ,16. (N° in Catalogue, 828 ^m).	V	73
356. Rembrandt's Brother in a gilded Helmet. Half-length figure, life-size. Painted about 1650. Canvas. H. 0 ^m ,67; w. 0 ^m ,515. (N° in Catalogue, 828 ^m).	V	121
389. Study of an old Man with a red furred Cap and a long Stick. Small full-length figure. Painted about 1654. Panel. H. 0 ^m ,51; w. 0 ^m ,37. (N° in Catalogue, 828 ^m).	V	187
402. Joseph accused by Potiphar's Wife. Small full-length figures. Signed: <i>Rembrandt f. 1655</i> . Canvas. H. 1 ^m ,10; w. 0 ^m ,87. (N° in Catalogue, 828 ^m).	VI	35
409. Moses breaking the Tables of the Law. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1659</i> . Canvas. H. 1 ^m ,67; w. 1 ^m ,35. (N° in Catalogue, 811).	VI	49
410. Jacob wrestling with the Angel. Life-size figures to the knees. Signed: <i>Rembrandt f.</i> Painted about 1659. Canvas. H. 1 ^m ,37; w. 1 ^m ,16. (N° in Catalogue, 828).	VI	51
437. Hendrickje Stoffels at a Window. Half-length figure, life-size. Painted about 1659. Canvas. H. 0 ^m ,86; w. 0 ^m ,65. (N° in Catalogue, 828 ^m).	VI	105
II. M. the German Emperor.		
6. Samson captured by the Philistines. Small full-length figures. Signed: <i>R. 1628</i> . Panel. H. 0 ^m ,60; w. 0 ^m ,49.	I	45
The Family of the late A. von Carstanjen.		
290. Portrait of an aged Minister in a furred Cloak, seated at a Writing-Table, erroneously called Jan Cornelisz Sylvius. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,30; w. 1 ^m ,10. (Formerly in the Collection of Herr A. von Carstanjen, Berlin).	IV	171
317. Christ at the Column. Small full-length figure. A Study. Painted about 1646. Panel. H. 0 ^m ,33; w. 0 ^m ,28. (Formerly in the Collection of Herr A. von Carstanjen, Berlin).	V	43

	Volume	Page
506. Rembrandt laughing before the Bust of a Roman Emperor. Half-length figure, life-size. Painted about 1665. Canvas. H. 0 ^m ,82; w. 0 ^m ,63. (Formerly in the Collection of Herr A. von Carstanjen, Berlin).	VII	73
Herr Karl von der Heydt.		
5. St. Peter among the Servants of the High Priest. Small full-length figures. Signed : <i>R.</i> 1628. Copper. H. 0 ^m ,22; w. 0 ^m ,17.	I	43
117. Portrait of a young Lady. Bust, life-size. Signed : <i>Rembrandt f.</i> 1635. Panel. Oval. H. 0 ^m ,77; w. 0 ^m ,64.	II	113
Herr Robert von Mendelssohn.		
426. Rembrandt with an Earring and a Gold Chain. Bust, life-size. Signed : <i>Rembrandt f.</i> 1655. Panel. H. 0 ^m ,66; w. 0 ^m ,53.	VI	83
436. Hendrickje Stoffels seated, her Hands in the Sleeves of a Dressing- Gown. Half-length figure, life-size. Signed : <i>Rembrandt (sic)</i> . Painted about 1658. Panel. H. 0 ^m ,725; w. 0 ^m ,515.	VI	103
Herr James Simon.		
53. A young Girl, standing in an Interior. Small full-length figure. Painted about 1630. Panel. H. 0 ^m ,42; w. 0 ^m ,355.	I	139
BRUNSWICK.		
Ducal Gallery.		
43. The Savant. Small full-length figure. Signed : <i>R... 3</i> (probably <i>R.</i> 1634). Panel. H. 0 ^m ,51; w. 0 ^m ,44. (N° in Catalogue, 234).	I	119
86. Portrait of an unknown Man, long known as a Portrait of Hugo Grotius. Bust, life-size. Signed : <i>Rembrandt ft.</i> 1632. Panel. Oval. H. 0 ^m ,635; w. 0 ^m ,48. (N° in Catalogue, 232). Companion picture to No. 87.	II	51
87. Portrait of a young Woman, long known as the Wife of Grotius. Bust, life-size. Signed : <i>Rembrandt ft.</i> 1633. Panel. Oval. H. 0 ^m ,63; w. 0 ^m ,48. (N° in Catalogue, 233). Companion picture to No. 86.	II	53
162. Rembrandt with a two-handed Sword. Half-length figure, life-size. Painted about 1633. Panel. H. 0 ^m ,63; w. 0 ^m ,47. (N° in Catalogue, 239).	III	67
231. Mountain-City in a Storm. Signed : <i>Rembrandt f.</i> Painted about 1638. Panel. H. 0 ^m ,52; w. 0 ^m ,72. (N° in Catalogue, 236).	IV	51
333. Christ appearing to Mary Magdalen. Small full-length figures. Signed : <i>Rembrandt f.</i> 1651. Canvas. H. 0 ^m ,65; w. 0 ^m ,79. (N° in Catalogue, 235).	V	75
539. A Dutch Couple—with their three Children. Three-quarters length figures, life-size. Signed : <i>Rembrandt f.</i> Painted about 1667-1669. Can- vas. H. 1 ^m ,26; w. 1 ^m ,67. (N° in Catalogue, 238).	VII	139
CARLSRUHE.		
Grand-Ducal Gallery.		
258. Rembrandt in a small Cap and with Pearl Earrings. Bust, life-size. Signed : <i>Re...</i> Painted about 1643-1645. Panel. H. 0 ^m ,72; w. 0 ^m ,59. (N° in Catalogue, 238).	IV	107

CASSEL.

Royal Gallery.

Volume Page

11. Rembrandt with disordered Hair. Bust, about half life-size. Painted about 1627-1628. Panel. H. 0^m,20; w. 0^m,16. (N° in Catalogue, 208). I 55
32. An old Man with a Gold Cross on his Breast. Bust, nearly life-size. Signed: *Re* 1630. Panel. H. 0^m,66; w. 0^m,56. (N° in Catalogue, 209). I 97
31. Rembrandt's Father in a Morning Gown. Bust, life-size. Painted about 1631. Panel. H. 0^m,48; w. 0^m,37. I 95
74. Portrait of the Writing-Master Lieven van Coppenol. Three-quarters length figure, life-size. Signed: *Re van Ryn*. Painted about 1632. Canvas. H. 1^m,00; w. 0^m,78. (N° in Catalogue, 212). II 27
136. An old Man with a bald Head. Bust, rather less than life-size. Signed: *Re* 1632. Panel. H. 0^m,50; w. 0^m,39. (N° in Catalogue, 210). II 151
137. An old Man with frizzled Hair. Bust, life-size. Signed: *Re van Ryn* 1632. Panel. H. 0^m,59; w. 0^m,49. (N° in Catalogue, 211). II 153
98. Portrait of the Poet Jan Hermansz Krul. Three-quarters length figure, life-size. Signed: *Rembrandt f.* 1633. Canvas. H. 1^m,23; w. 0^m,94. (N° in Catalogue, 213). II 75
150. Saskia in Profile, in a red Hat with a Feather. Half-length figure, life-size. Painted about 1633. Panel. H. 0^m,98; w. 0^m,77. (N° in Catalogue, 214). III 43
169. Rembrandt in a Steel Helmet. Bust, life-size. Signed: *Rembrandt f.* 1634. Panel. Octagonal. H. 0^m,79; w. 0^m,64. (N° in Catalogue, 215). III 85
182. A young Woman in a Fur-trimmed Cloak, holding a Pink. Half-length figure, life-size. Painted about 1635. Panel. H. 0^m,72; w. 0^m,59. (N° in Catalogue, 216). III 107
254. Rembrandt (?) preparing to go out. Full-length figure, life-size. Signed: *Rembrandt ft.* 1639. Canvas. H. 1^m,98; w. 1^m,21. (N° in Catalogue, 217). IV 99
309. A bareheaded old Man with a scanty gray Beard and grizzled Hair. Bust, about one third of life-size. Painted about 1643-1644. Panel. H. 0^m,20; w. 0^m,16. (N° in Catalogue, 225). IV 209
252. The Holy Family with the Curtain. Small full-length figures. Signed: *Rembrandt ft.* 1646. Panel. H. 0^m,45; w. 0^m,67. (N° in Catalogue, 218). IV 93
341. Canal with Skaters. Signed: *Rembrandt f.* 1646. Panel. H. 0^m,16; w. 0^m,22. (N° in Catalogue, 219). V 91
343. The Valley with a River and Ruins on a Mountain. Signed: *Rembrandt f.* Painted about 1650. Panel. H. 0^m,66; w. 0^m,86. (N° in Catalogue, 220). V 95
367. Portrait of Nicolaes Bruyninckh. Nearly full-length figure, life-size. Signed: *Rembrandt f.* 1652. Canvas. H. 1^m,05; w. 0^m,90. (N° in Catalogue, 221). V 143

	Volume	Page
349. Rembrandt in a brown Coat with a high Collar. Bust, life-size. Signed: <i>Rembrandt f. 1654</i> . Canvas. H. 0 ^m ,73; w. 0 ^m ,59. (N° in Catalogue, 222).	V	107
464. A Man in Armour, holding a Lance. Three-quarters length figure, life-size. Signed by a later hand: <i>Rembrandt f. 1655</i> . Painted about 1655. Canvas. H. 1 ^m ,13; w. 0 ^m ,90. (N° in Catalogue, 223)	VI	159
383. An old Man at a Writing-Table with a set Square in his left Hand. Life-size figure, rather more than three-quarters length. Dated: 1656. Canvas. H. 1 ^m ,20; w. 0 ^m ,90. (N° in Catalogue, 224)	V	175
404. Jacob blessing the Sons of Joseph. Nearly full-length figures, life-size. Signed: <i>Rembrandt f. 1656</i> . Canvas. H. 1 ^m ,74; w. 2 ^m ,09. (N° in Catalogue, 227)	VI	39
COLMAR.		
Civic Museum.		
491. A young Lady with a little Dog on her Arm. Half-length figure, life-size. Painted about 1665. Canvas. H. 0 ^m ,80; w. 0 ^m ,62. (N° in Catalogue, 211)	VII	41
COLOGNE.		
Baron Albert von Oppenheim.		
374. A Girl in Distress, looking aside. Small bust. Painted about 1650. Panel. H. 0 ^m ,21; w. 0 ^m ,175.	V	157
DARMSTADT.		
Grand-Ducal Gallery.		
534. Scourging of Christ. Full-length figures, about a third of life-size. Signed: <i>Rembrandt f. 1668</i> . Canvas. H. 0 ^m ,94; w. 0 ^m ,73. (N° in Catalogue, 18)	VII	192
DRESDEN.		
Royal Gallery.		
96. Portrait of Willem Burchgraeff. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,52. (N° in Catalogue, 1557). Companion picture to No. 97.	II	71
151. Saskia laughing. Bust, life-size. Signed: <i>Rembrandt ft. 1633</i> . Panel. H. 0 ^m ,525; w. 0 ^m ,445. (N° in Catalogue, 1556)	III	45
157. Rembrandt and Saskia at Breakfast. Nearly full-length figures, life-size. Signed: <i>Rembrandt f.</i> Painted about 1634-1635. Canvas. H. 1 ^m ,61; w. 1 ^m ,31. (N° in Catalogue, 1559)	III	57
197. The Rape of Ganymede. Full-length figures, life-size. Signed: <i>Rembrandt ft. 1635</i> . Panel. H. 1 ^m ,715; w. 1 ^m ,30. (N° in Catalogue, 1558)	III	137
222. Samson's Wedding-Feast. Full-length figures, about half the size of life. Signed: <i>Rembrandt f. 1638</i> . Canvas. H. 1 ^m ,265; w. 1 ^m ,755. (N° in Catalogue, 1560)	III	187
238. A Sportsman with a Bittern. Three-quarters length figure, somewhat less than life-size. Signed: <i>Rembrandt fe. 1639</i> . Panel. H. 1 ^m ,21; w. 0 ^m ,89. (N° in Catalogue, 1561)	IV	65

	Volume	Page
243. The Sacrifice of Manoah. Full-length figures, life-size. Signed: <i>Rembrandt f. 1641</i> . Panel. H. 2 ^m ,42; w. 2 ^m ,83. (N° in Catalogue, 1563).	IV	75
264. Saskia standing and holding out a Pink. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1641</i> . Panel. H. 0 ^m ,985; w. 0 ^m ,825. (N° in Catalogue, 1562).	IV	110
270. A young Man in a Steel Gorget and a Cap with a blue Feather. Half-length figure, life-size. Signed: <i>Rembrandt f. 1643</i> . Canvas. H. 0 ^m ,765; w. 0 ^m ,67. (N° in Catalogue, 1565).	IV	131
304. The old Woman weighing Gold. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,13; w. 0 ^m ,995. (N° in Catalogue, 1564).	IV	160
296. A Rabbi seated with a Gold Chain, a Cane in his right Hand. Half-length figure, life-size. Painted about 1645. Canvas. H. 0 ^m ,955; w. 0 ^m ,805. (N° in Catalogue, 1571).	IV	183
129. The Entombment. Small full-length figures. Signed: <i>Rembrandt f. 1653</i> . Canvas, rounded at the top. H. 0 ^m ,97; w. 0 ^m ,68. (N° in Catalogue, 1566).	II	137
386. An old Man with a white Beard, holding a Book in his right Hand. Half-length figure, life-size. Signed: <i>Rembrandt f. 1654</i> . Panel. H. 1 ^m ,02; w. 0 ^m ,78. (N° in Catalogue, 1567).	V	181
467. A Man in a red furred Cap, seated in profile to the Left. Half-length figure, life-size. Painted about 1656. Canvas. H. 0 ^m ,895; w. 0 ^m ,685. (N° in Catalogue, 1568).	VI	165
427. Rembrandt about to draw. Half-length figure, life-size. Signed: <i>Rembrandt f. 1657</i> . Canvas. H. 0 ^m ,855; w. 0 ^m ,65. (N° in Catalogue, 1569).	VI	85
517. An old Man in Profile, a broad Cap on his Head, his Hands clasped. Half-length figure, life-size. Painted about 1667. Canvas. H. 0 ^m ,82; w. 0 ^m ,71. (N° in Catalogue, 1570).	VII	95

FRANKFORT ON THE MAIN.

Staedel Institute.

46. David playing the Harp before Saul. Small full-length figures. Painted about 1630-1631. Panel. H. 0 ^m ,62; w. 0 ^m ,50. (N° in Catalogue, 183).	I	125
97. Portrait of Margaretha van Bilderbecq. Bust, life-size. Signed: <i>Rembrandt f. 1633</i> . Panel. Oval. H. 0 ^m ,67; w. 0 ^m ,56. (N° in Catalogue, 182). Companion picture to No. 96.	II	73

GOTHA.

Ducal Museum.

13. Rembrandt gazing enquiringly at the Spectator. Small bust. Signed: <i>Re 1629</i> . Panel. H. 0 ^m ,18; w. 0 ^m ,14.	I	59
--	---	----

HAMBURG.

Kunsthalle.

76. Portrait of Maurits Huygens. Small bust. Signed: <i>Re van Ryn 1632</i> . Panel. H. 0 ^m ,28; w. 0 ^m ,23.	II	31
--	----	----

Herr Ed. F. Weber.

7. The Presentation of Christ in the Temple. Small full-length figures.
Signed : *Rembrandt f.* Painted about 1628. Panel. H. 0^m,555; w. 0^m,435. I 47
48. Portrait of a young Lad. Bust, rather less than life-size. Signed : *Re*
Painted about 1629-1630. Panel. H. 0^m,45; w. 0^m,32. (Formerly Herr
Adolph Thiem's Collection, San Remo). I 129
338. The Adulteress before Christ. Half-length figures, life-size. Painted about
1650. Canvas. H. 1^m,14; w. 1^m,35. V 85

KIEL.

Professor G. Martius.

391. An old Woman in a wide Head Cloth, in Profile. Bust, life-size.
Painted about 1650. Panel. H. 0^m,68; w. 0^m,555. V 191

LEIPZIG.

Civic Museum.

347. Rembrandt in a broad Cap, his Face in deep Shadow. Small bust.
Painted about 1650. Panel. H. 0^m,26; w. 0^m,215. V 103

Herr Alfred Thieme.

59. Rembrandt's Sister, with smooth Hair. Bust, nearly life-size. Painted
about 1632. Panel. H. 0^m,56; w. 0^m,42. I 151
329. The good Samaritan brings the wounded Man to the Inn. Small
full-length figures. Sketch in *grisaille*. Painted about 1648. Canvas.
H. 0^m,31; w. 0^m,375. V 67

LÜTZSCHENA.

Baron von Speck-Sternburg.

377. Study of a white-bearded old Man with scanty Hair. Bust, life-size.
Signed : *Rembrandt f. 1651*. Canvas. H. 0^m,60; w. 0^m,50. V 163

METZ.

Municipal Museum.

143. A handsome old Man with a Beard. Bust, life-size. Signed : *Rembrandt*
f. 1633. Panel. Oval. H. 0^m,45; w. 0^m,42. (N° in Catalogue, 103). II 165

MUNICH.

Royal Pinakothek.

38. The Holy Family in the Carpenter's Shop. Full-length figures, life-
size. Signed : *Rembrandt f. 1631*. Canvas. H. 1^m,93; w. 1^m,30. (N° in
Catalogue, 324). I 109
124. The Raising of the Cross. Small full-length figures. Painted in 1633.
Canvas, rounded at the top. H. 0^m,96; w. 0^m,72. (N° in Catalogue, 327). II 127
125. The Descent from the Cross. Small full-length figures. Signed : *Rem-*
brandt. f. Painted about 1633. Panel, rounded at the top. H. 0^m,89;
w. 0^m,65. (N° in Catalogue, 326). II 129
147. An Oriental in Profile. Bust, life-size. Signed : *Rembrandt f. 1633*.
Panel. H. 0^m,84; w. 0^m,63. (N° in Catalogue, 325). II 173
208. Abraham's Sacrifice. Full-length figures, life-size. Signed : *Rembrandt*
verandert en overgeschildert, 1636. Canvas. H. 1^m,94; w. 1^m,31. (N° in
Catalogue, 332). III 159

	Volume	Page
127. The Ascension. Small full-length figures. Signed: <i>Rembrandt f. 1636</i> . Canvas, rounded at the top. H. 0 ^m ,92; w. 0 ^m ,67. (N° in Catalogue, 328).	II	133
128. The Entombment. Small full-length figures. Painted in 1639. Canvas, rounded at the top. H. 0 ^m ,93; w. 0 ^m ,69. (N° in Catalogue, 330).	II	135
131. The Resurrection. Small full-length figures. Signed: <i>Rembrandt f. 1639</i> . Canvas, rounded at the top. H. 0 ^m ,94; w. 0 ^m ,70. (N° in Catalogue, 329).	II	141
315. The Adoration of the Shepherds. Small full-length figures. Signed: <i>...ndt f. 1646</i> . Canvas, rounded at the top. H. 0 ^m ,97; w. 0 ^m ,72. (N° in Catalogue, 331).	V	39
527. A young Man seated at a Writing-Table. Half-length figure, life-size. Painted about 1663. Canvas. H. 0 ^m ,98; w. 0 ^m ,77. (N° in Catalogue, 345).	VII	115
NUREMBERG.		
Germanic Museum.		
3. St. Paul, by Candlelight. Small, nearly full-length figure. Painted about 1628. Panel. H. 0 ^m ,47; w. 0 ^m ,39. (N° in Catalogue, 326).	I	39
OLDENBURG.		
Grand-Ducal Gallery.		
23. Rembrandt's Mother as the Prophetess Anna. Nearly full-length figure, rather less than life-size. Signed: <i>Re 1631</i> . Panel. H. 0 ^m ,60; w. 0 ^m ,48. (N° in Catalogue, 192).	I	79
140. An old Man with a Medal. Bust, life-size. Painted about 1632. Panel. H. 0 ^m ,61; w. 0 ^m ,47. (N° in Catalogue, 195).	II	159
141. An old Man with a long Beard. Bust, life-size. Signed: <i>Re van Ryn</i> 1632. Panel. H. 0 ^m ,66; w. 0 ^m ,51. (N° in Catalogue, 194).	II	161
234. Stormy Landscape with a River. Painted about 1640. Panel. H. 0 ^m ,29; w. 0 ^m ,40. (N° in Catalogue, 197).	IV	57
ROGALIN.		
Count Eduard Raczyński.		
417. Christ (?) with a Pilgrim's Staff. Half-length figure, life-size. Signed: <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,945; w. 0 ^m ,815.	VI	65
SCHWERIN.		
Grand-Ducal Museum.		
476. Head of a white-bearded old Man in a golden brown Gaberdine. Bust, life-size. Painted about 1658. Canvas. H. 0 ^m ,57; w. 0 ^m ,475. (N° in Catalogue, 855).	VI	183
STRASBURG.		
Civic Museum.		
377. Bust of an elderly bearded Man with a Roll of Paper in his Hands. Bust, life-size. Painted about 1650. Canvas. H. 0 ^m ,61; w. 0 ^m ,46. (N° in Catalogue, 124).	V	167
STUTTGART.		
Royal Museum.		
2. St. Paul in Prison. Small full-length figure Signed: <i>Rembrandt fecit</i> , and: <i>R. f. 1627</i> . Panel. H. 0 ^m ,70; w. 0 ^m ,58. (N° in Catalogue, 328).	I	37

WEIMAR.

H. R. H. the Grand-Duke of Saxe-Weimar.

257. Rembrandt in a red Cap. Bust, life-size. Signed : *Rembrandt f. 1643.*
Canvas. H. 0^m,61; w. 0^m,48 IV 105

GREAT BRITAIN AND IRELAND

ALTHORP PARK.

Earl Spencer.

440. Portrait of a fair-haired Boy (Titus?) with a plumed Cap. Half-length figure, life-size. Painted about 1650. Canvas. H. 0^m,65; w. 0^m,56. VI 111
420. Flora. Half-length figure, life-size. Painted about 1656-1658. Canvas. H. 1^m,00; w. 0^m,92 VI 71
518. The Circumcision of Christ. Small full-length figures. Signed : *Rembrandt f. 1661.* Canvas. H. 0^m,565; w. 0^m,75. VII 97

AYNHOE PARK, BANBURY.

Mr. W. C. Cartwright.

239. Dead Peacocks. Signed : *Rembrandt.* Painted about 1638. Canvas. H. 1^m,375; w. 1^m,29. IV 67

BARON'S COURT, IRELAND.

Duke of Abercorn.

337. The Descent from the Cross. Life-size figures. Signed : *Rembrandt f. 1650.* Canvas. H. 1^m,775; w. 1^m,965. V 83

BASILDON PARK.

Mr. Charles Morrison.

351. Hendrickje Stoffels in a white Cloak. Three-quarters length figure, life-size. Signed : *Rembrandt f. 16...* Painted about 1652. Canvas. H. 1^m,00; w. 0^m,836. V 111

BELTON HOUSE, GRANTHAM.

Earl Brownlow.

217. Isaac blessing Esau. Small full-length figures. Signed : *Rembrandt f.* Painted about 1636. Panel. H. 0^m,565; w. 0^m,675. III 177

BELVOIR CASTLE.

Duke of Rutland.

446. Titus in an Arm-Chair, resting his Chin in his Hand. Half-length figure, life-size. Signed : *Rembrandt f. 1660.* Canvas, rounded at the top. H. 0^m,785; w. 0^m,67. VI 123

BOWOOD.

Marquess of Lansdowne.

345. The Landscape with the Windmill. Painted about 1650. Canvas. H. 0^m,86; w. 1^m,025. V 99

BRIGHTON.

Mr. W. B. Chamberlin.

28. Rembrandt's Father in a Cap with a blue Feather. Bust, nearly life-size. Signed: *Rembrandt f.* Painted about 1630. Panel. H. 0^m,65; w. 0^m,51. I 89

BROOM HALL.

Lord Elgin.

152. Full-face Portrait of Saskia, smiling. Half-length figure, life-size. Signed: *Rembrandt f.* 1633. Panel. Oval. H. 0^m,65; w. 0^m,48. III 47

BUSCOT PARK.

Mr. Alexander Henderson.

289. A young Lady with loose Hair, standing by a Balustrade, erroneously called the Wife of the Burgomaster Six. Half-length figure, life-size. Signed: *Rembrandt f.* 1644. Panel, rounded at the top. H. 0^m,915; w. 0^m,725. Companion picture to No. 368. IV 169
368. Portrait of a young Man with long light brown Hair. Nearly three-quarters length figure, life-size. Signed: *Rembrandt f.* Painted about 1652. Canvas, rounded at the top. H. 0^m,925; w. 0^m,735. Companion picture to No. 289. V 145

CAMBRIDGE.

Fitzwilliam Museum.

348. Rembrandt in the Dress of a Lanzknecht. Half-length figure, life-size. Signed: *Rembrandt f.* 1650. Panel, rounded at the top. H. 1^m,26; w. 1^m,03. (N^o in Catalogue, 152). V 105

CANFORD MANOR.

Earl of Wimborne.

382. The Apostle Paul, seated at a Writing-Table. Life-size figure, rather more than three-quarters length. Signed: *Rembrandt f.* Painted about 1656. Canvas. H. 1^m,29; w. 1^m,02. V 173
487. A Man in a high Hat, holding a Letter in his right Hand. Three-quarters length figure, life-size. Painted about 1662. Canvas. H. 1^m,21; w. 0^m,94. VII 35

CHATSWORTH.

Duke of Devonshire.

199. A Rabbi with a white Turban. Half-length figure, life-size. Signed: *Rembrandt f.* 1635. Panel, rounded at the top. H. 1^m,05; w. 0^m,80. III 141

PALSKAIRTH.

Mr. W. A. Coats.

481. A young Girl, seated in Profile to the Right, her Hands clasped. Three-quarters length figure, life-size. Signed: *Rembrandt f.* 1660. Canvas. H. 0^m,77; w. 0^m,66. VI 193

DOWNTON CASTLE.

Mr. A. R. Boughton Knight.

37. The Holy Family, resting during the Flight into Egypt. Small full-length figures. Signed: *Rembrandt.* Painted about 1631. Panel. H. 0^m,77; w. 0^m,60. I 107
250. The Holy Family, known as "The Cradle". Small full-length figures. Painted about 1644. Panel. H. 0^m,60; w. 0^m,77. IV 89

	Volume	Page
508. A Man holding a Knife in his right Hand, and resting his Chin in his Left. Half-length figure, life-size. Signed: <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,87; w. 0 ^m ,74.	VII	77
DRAYTON MANOR.		
Sir Robert Peel.		
237. A woody River-Scene with Cows. Painted about 1646. Panel. H. 0 ^m ,375; w. 0 ^m ,52.	IV	63
DUBLIN.		
National Gallery of Ireland.		
102. Portrait of a young Man. Bust, almost life-size. Painted about 1633. Panel. Oval. H. 0 ^m ,66; w. 0 ^m ,52.	II	83
342. The Rest on the Flight into Egypt, by Moonlight. Small full-length figures. Signed: <i>Rembrandt f. 1647</i> . Panel. H. 0 ^m ,34; w. 0 ^m ,48.	V	93
372. Study of an old Man with a white Beard, looking down. Bust, life-size. Signed: <i>Rembrandt f.</i> Painted about 1650. Panel. H. 0 ^m ,62; w. 0 ^m ,456.	V	153
DULWICH.		
Dulwich College.		
77. Portrait of a young Man. Small bust. Signed: <i>Re van Ryn 1632</i> . Panel. H. 0 ^m ,28; w. 0 ^m ,23.	II	33
300. A young Girl in a white Shirt, looking out of a Window. Half-length figure, life-size. Signed: <i>Rembrandt ft. 1645</i> . Canvas, rounded at the top. H. 0 ^m ,775; w. 0 ^m ,525.	IV	191
DUNCOMBE PARK.		
Earl of Feversham.		
461. A Merchant at a Window, with a Letter in his Hand. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1659</i> . Canvas. H. 1 ^m ,13; w. 0 ^m ,955.	VI	153
EDINBURGH.		
National Gallery of Scotland.		
236. A desolate Highland Valley. Painted about 1640. Panel. H. 0 ^m ,29; w. 0 ^m ,39. (N ^o in Catalogue, 553).	IV	61
435. Hendrickje Stoffels in Bed, drawing back a Curtain. Half-length figure, life-size. Signed: <i>Rembrandt f. 1657</i> . Panel, rounded at the top. H. 0 ^m ,81; w. 0 ^m ,67. (N ^o in Catalogue, 31).	VI	101
Mr. Arthur Sanderson.		
21. Rembrandt's Mother, in a black Hood. Bust, life-size. Painted about 1630. Panel. H. 0 ^m ,35; w. 0 ^m ,29.	I	75
224. Portrait of an old Lady, in an Arm-Chair. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1635</i> . Canvas. H. 1 ^m ,29; w. 0 ^m ,99.	III	191
GLASGOW.		
Corporation Art Galleries.		
173. Rembrandt with long Hair, in a Polish Jacket. Bust, life-size. Painted about 1635. Panel. Oval. H. 0 ^m ,65; w. 0 ^m ,50. (N ^o in Catalogue, 380).	III	89

	Volume	Page
311. Portrait of a broad-shouldered Man, in a small slouched Hat. Bust, about one third the size of life. Painted about 1645. Panel. H. o ^m ,24; w. o ^m ,21. (N ^o in Catalogue, 381).	IV	213
344. A hilly Landscape with Tobias and the Angel. Small full-length figures. Painted about 1650. Panel. H. o ^m ,775; w. o ^m ,675. (N ^o in Cata- logue, 375).	V	97
352. Hendrickje Stoffels as Rembrandt's nude Model. Small full-length figures. Painted about 1650. Panel. H. o ^m ,51; w. o ^m ,61. (N ^o in Cata- logue, 379).	V	113
418. A Warrior in rich Armour, with a Halberd. Life-size figure, more than half-length. Signed: <i>Rembrandt f. 1655</i> . Canvas. H. 1 ^m ,36; w. 1 ^m ,025. (N ^o in Catalogue, 376).	VI	67
422. The Carcase of an Ox in a Cellar. Signed: <i>Rembrandt f. 16</i> . Painted about 1655. Panel. H. o ^m ,735; w. o ^m ,52. (N ^o in Catalogue, 377).	VI	75
University College.		
130. The Entombment. Small, full-length figures. A sketch in <i>grisaille</i> . Painted about 1633-1634.	II	139
Mr. William Beattie.		
14. Rembrandt with a black Cap. Small bust. Painted about 1629. Panel. H. o ^m ,255; w. o ^m ,215. (Formerly in the Collection of Signor Ferdinando Meazza, Milan).	I	61
GOSFORD HOUSE.		
Earl of Wemyss.		
483. A bearded Capuchin Monk, reading. Half-length figure, life-size. Signed: <i>Rembrandt f. 1661</i> . Canvas. H. o ^m ,735; w. o ^m ,61.	VI	197
THE GRANGE.		
Lord Ashburton.		
104. Portrait of a Man with a Scarf. Bust, life-size. Signed: <i>Rembrandt f.</i> <i>1633</i> . Panel. Oval. H. o ^m ,75; w. o ^m ,63.	II	87
225. Portrait of an old Man with close cropped Hair, seated in an Arm-Chair. Almost full-length figure, life-size. Painted about 1635-1636. Canvas. H. 1 ^m ,20; w. o ^m ,94.	III	193
456. The Writing-Master Lieven van Coppenol. Small three-quarters length figure. Painted about 1658. On paper. H. o ^m ,356; w. o ^m ,28.	VI	143
429. Rembrandt in a brown Coat. Bust, life-size. Painted about 1659. Canvas. H. o ^m ,775; w. o ^m ,65.	VI	89
277. An elderly Man with a pointed gray Beard, holding his Gloves in his left Hand, erroneously called the Portrait of Cornelius Jansenius. Half-length figure, life-size. Signed: <i>Rembrandt f. 1661</i> . Painted about 1642. Panel. H. o ^m ,80; w. o ^m ,65.	IV	145
GRITTLETON HOUSE.		
Sir A. W. Neeld, Bart.		
312. Bust of a Man with a black Beard, in a high broad-brimmed Hat. Bust, about one third the size of life. Signed: <i>Rembrandt f.</i> Painted about 1645. Panel. H. o ^m ,375; w. o ^m ,30.	IV	215

	Volume	Page
507. Rembrandt with a purple Linen Cap on his long white Hair. Bust, life-size. Signed: <i>Rembrandt f. 1669</i> . Canvas. Oval. H. o ^m ,59; w. o ^m ,51.	VII	75
HAIGH HALL, WIGAN. Earl of Crawford and Balcarres.		
441. Titus behind a Writing-Table. Half-length figure, life-size. Signed: <i>Rembrandt f. 1655</i> . Canvas. H. o ^m ,77; w. o ^m ,63.	VI	113
HAMPTON COURT. Royal Gallery, Hampton Court Palace.		
201. A Rabbi with a flat Cap. Half-length figure, life-size. Signed: <i>Rembrandt f. 1635</i> . Panel. H. o ^m ,70; w. o ^m ,60. (N ^o in Catalogue, 381). . .	III	145
INVERGARRY. Mrs. Ellice.		
187. Flora bedecked with Flowers, erroneously called the Jewish Bride. Nearly full-length figure, life-size. School-copy. Canvas. H. 1 ^m ,21; w. o ^m ,96.	III	117
KEDLESTON HALL. Earl of Scarsdale.		
276. Portrait of an old Man with a scanty white Beard, his Gloves in his left Hand, seated in a red Chair. Half-length figure, life- size. Signed: <i>Rembrandt f.</i> Painted about 1637-1638. Canvas. H. o ^m ,85; w. o ^m ,675	IV	143
KNOWSLEY HOUSE. Earl of Derby.		
209. Belshazzar's Feast. Life-size figures, about three-quarters length. Painted about 1634-1635. Canvas. H. 1 ^m ,64; w. 2 ^m ,04.	III	161
LONDON. National Gallery.		
214. Christ before Pilate. Small full-length figures. <i>Grisaille</i> . Signed: <i>Rembrandt ft. 1633</i> . Canvas. H. o ^m ,535; w. o ^m ,445. (N ^o in Catalogue, 1400).	III	171
106. Portrait of a Woman of Eighty-three. Bust, life-size. Signed: <i>Rembrandt ft. 1634</i> . Panel. Oval. H. o ^m ,68; w. o ^m ,53. (N ^o in Catalogue, 775). .	II	91
116. Portrait of a young Man, resembling the Artist. Bust, life-size. Signed: <i>Rembrandt f. 1635</i> . Canvas. Oval. H. o ^m ,76; w. o ^m ,57. (N ^o in Catalogue, 850)	II	111
256. Rembrandt, leaning on a Stone Sill. Half-length figure, life-size. Signed: <i>Rembrandt ft. 1640 counterfeit</i> . Canvas. H. o ^m ,975; o ^m ,79. (N ^o in Catalogue, 672)	IV	103
245. The Descent from the Cross. Small full-length figures. A sketch, in greys and browns. Painted about 1642. Panel, rounded at the top. H. o ^m ,325; w. o ^m ,275. (N ^o in Catalogue, 43)	IV	79
247. The Woman taken in Adultery. Small full-length figures. Signed: <i>Rembrandt f. 1644</i> . Panel, rounded at the top. H. o ^m ,815; w. o ^m ,64. (N ^o in Catalogue, 45)	IV	83

	Volume	Page
316. The Adoration of the Shepherds. Small full-length figures. Signed: <i>Rembrandt f. 1646</i> . Canvas. H. 0 ^m ,630; w. 0 ^m ,555. (N° in Catalogue, 47).	V	41
384. An old Man, seated, with a Stick in his Hands. Three-quarters length figure, life-size. Painted about 1650. Canvas. H. 1 ^m ,34; w. 1 ^m ,04. (N° in Catalogue, 51).	V	177
353. A Girl, bathing. Small full-length figure. Signed: <i>Rembrandt f. 1654</i> . Panel. H. 0 ^m ,61; w. 0 ^m ,455. (N° in Catalogue, 54).	V	115
469. A Rabbi with a black Beard, looking to the Right. Half-length figure, life-size. Signed: <i>Rembrandt f.</i> Painted about 1657. Canvas. H. 0 ^m ,755; w. 0 ^m ,655. (N° in Catalogue, 190).	VI	169
433. Rembrandt in a reddish brown Coat with a Foxskin Collar. Half-length figure, life-size. Painted about 1659. Canvas. H. 0 ^m ,85; w. 0 ^m ,695. (N° in Catalogue, 221).	VI	97
460. An old Man with a short Beard in a red Skull-Cap. Half-length figure, life-size. Signed: <i>Rembrandt f. 1659</i> . Canvas. H. 0 ^m ,98; w. 0 ^m ,81. (N° in Catalogue, 243).	VI	151
484. An elderly Capuchin Monk, standing, his Hands clasped. Half-length figure, life-size. Painted about 1661. Canvas. H. 0 ^m ,87; w. 0 ^m ,64. (N° in Catalogue, 166).	VI	199
493. Portrait of an old Lady in an Arm-Chair, wearing a Widow's Cap and a Ruff. More than three-quarters length figure, life-size. Painted about 1661. Canvas. H. 1 ^m ,29; w. 0 ^m ,965. (N° in Catalogue, 1675).	VII	47
512. An old Man, seated, with a parti-coloured Cap on his Head and a long Cane in his left Hand. Three-quarters length figure, life-size. Painted about 1661. Canvas. H. 1 ^m ,29; w. 0 ^m ,96. (N° in Catalogue, 1674).	VII	85
499. A young Woman, seated, her Hands folded on her Handkerchief. Half-length figure, life-size. Signed: <i>Rembrandt f. 1666</i> . Canvas. H. 0 ^m ,66; w. 0 ^m ,525. (N° in Catalogue, 237).	VII	59
Victoria and Albert Museum.		
240. The Dismissal of Hagar. Small full-length figures. Signed: <i>Rembrandt f. 1640</i> . Panel. H. 0 ^m ,39; w. 0 ^m ,53. (Formerly in the Collection of Mr. Constantine A. Ionides, Brighton).	IV	69
Wallace Collection.		
79. Portrait of Jan Pellicorne with his Son Caspar. Full-length figures, life-size. Signed: <i>Rembrandt ft.</i> Painted about 1632. Canvas. H. 1 ^m ,53; w. 1 ^m ,28. Companion picture to No. 80.	II	37
80. Portrait of Susanna van Collen, Wife of Jan Pellicorne, with her Daughter. Full-length figures, life-size. Signed: <i>Rembrandt ft. 163</i> . (probably 1632). Canvas. H. 1 ^m ,53; w. 1 ^m ,21. Companion picture to No. 79.	II	39
123. The good Samaritan. Small full-length figures. Painted about 1632. Panel. H. 0 ^m ,27; w. 0 ^m ,20.	II	125

	Volume	Page
148. A young Negro in Hunting Costume. Half-length figure, life-size. Painted about 1634. Panel. H. o ^m ,66; w. o ^m ,50.	II	175
178. A Boy in a brocaded Cloak and Pearl Necklace. Small figure, nearly half-length. Signed: <i>Rembrandt f. 1633</i> . Copper. H. o ^m ,215; w. o ^m ,145	III	99
171. Rembrandt with a flat Cap and a double Gold Chain. Bust, life- size. Signed: <i>Rembrandt</i> . Painted about 1634. Panel, rounded at the top. H. o ^m ,63; w. o ^m ,49	III	83
166. Rembrandt in a plumed Cap and a Steel Gorget. Bust, life-size. Signed: <i>Rembrandt f.</i> Painted about 1634-1635. Panel. H. o ^m ,66; w. o ^m ,51.	III	75
233. A Landscape with a Fortress. Painted about 1640. Panel. H. o ^m ,46; w. o ^m ,63.	IV	55
339. The Parable of the unrighteous Servant. Three-quarters length figures, life-size. Painted about 1650. Canvas. H. 1 ^m ,785; w. 2 ^m ,84.	V	87
444. Titus in a red Cap and a Gold Chain. Bust, life-size. Painted about 1657. Canvas. H. o ^m ,675; w. o ^m ,61.	VI	119
H. M. the King, Buckingham Palace.		
105. The Shipbuilder and his Wife. Three-quarters length figure, life-size. Signed: <i>Rembrandt f. 1633</i> . Canvas. H. 1 ^m ,15; w. 1 ^m ,65	II	89
158. Rembrandt and Saskia, preparing to go out. Nearly full-length figures, life-size. Signed: <i>Rembrandt fecit</i> . Painted about 1634-1635. Canvas. H. 1 ^m ,53; w. 1 ^m ,955	III	59
200. A Rabbi in a Fur Cloak. Three-quarters length figure, life-size. Painted about 1635-1636. Canvas. H. o ^m ,98; w. o ^m ,76	III	143
221. Christ and Mary Magdalen at the Tomb. Small full-length figures. Signed: <i>Rembrandt f. 1638</i> . Panel. H. o ^m ,585; w. o ^m ,485	III	185
284. Portrait of a young Lady in the Embrasure of a Window, holding a Fan. Half-length figure, life-size. Signed: <i>Rembrandt f. 1641</i> . Canvas. H. 1 ^m ,05; w. o ^m ,85. Companion picture to No. 283.	IV	159
261. Rembrandt in a wide Cap, his left Hand on his Cloak. Bust, life- size. Signed: <i>Rembrandt f. 1641</i> . Painted about 1646. Panel. H. o ^m ,675; w. o ^m ,575	IV	113
406. The Adoration of the Magi. Small full-length figures. Signed: <i>Rem- brandt f. 1657</i> . Panel. H. 1 ^m ,22; w. 1 ^m ,03.	VI	43
Mr. William C. Alexander.		
64. Rembrandt's Sister, in Profile. Half-length figure, life-size. Painted about 1632. Canvas. H. o ^m ,68; w. o ^m ,52	I	161
Mr. Lockett Agnew.		
188. Flora bedecked with Flowers, erroneously called The Jewish Bride. Nearly full-length figure, life-size. A Copy. Canvas. H. 1 ^m ,54; w. 1 ^m ,27. (Formerly in the Collection of Messrs. Thomas Agnew and Sons).	III	119

Mr. Wentworth B. Beaumont.

403. **The Tribute-Money.** Small full-length figures. Signed: *Rembrandt f.*
1655. Canvas. H. o^m,63; w. o^m,84. VI 37

Duke of Bedford.

302. **A young Orphan Girl, leaning with both Arms on a Window-Sill.**
Half-length figure, life-size. Painted about 1645. Canvas. H. o^m,75;
w. o^m,60 IV 195

Mr. Alfred Beit.

218. **St. Francis praying.** Small full-length figure. Signed: *Rembrandt f.*
1637. Panel. H. o^m,58; w. o^m,47. III 179
455. **A young Man in an Arm-Chair with clasped Hands and a Gold Chain.** Three-quarters length figure, life-size. Painted about 1660.
Canvas. H. 1^m,01; w. o^m,815 VI 141
500. **A young Gentleman, seated, with long fair curling Hair.** Half-length figure, life-size. Signed: *Rembrandt f. 1667.* Canvas. H. 1^m,02;
w. o^m,83. VII 61

Duke of Buccleuch, Montague House.

186. **Flora bedecked with Flowers, erroneously called the Jewish Bride.**
Nearly full-length figure, life-size. Signed: *Rembrandt f. 1633.* Panel.
H. 1^m,215; w. o^m,965. III 115
395. **An old Woman in a black Head-Cloth, reading.** Bust, life-size.
Signed: *Re...* Painted about 1654. Canvas. H. o^m,80; w. o^m,66. V 199
431. **Rembrandt turned to the Left, looking at the Spectator.** Bust,
life-size. Signed: *Rembrandt f. 1659.* Canvas. H. o^m,68; w. o^m,53. VI 93

Mr. Edmond Davis.

159. **Saskia at her Toilette.** Half-length figure, life-size. Signed: *Rem....*
Painted about 1635. Panel. H. o^m,735; w. o^m,635. (Formerly in Dr. A.
Bredius' Collection, The Hague) III 61

Earl of Derby, Derby House.

203. **A Rabbi in a high Turban.** Bust, life-size. Signed: *Rembrandt f. 163..*
Painted about 1635. Panel. H. o^m,715; w. o^m,55. III 149
335. **Jacob swooning at the Sight of Joseph's bloody Coat.** Small full-length figures. Painted about 1650. Canvas. H. 1^m,22; w. o^m,97. V 79

Duke of Devonshire, Devonshire House.

380. **Study of an old Man with a pointed Beard in an ermine Vest.**
Half-length figure, life-size. Signed: *Rembrandt f. 1651.* Canvas.
H. o^m,79; w. o^m,66 V 169
381. **An old Man in an Arm-Chair, musing, his Head resting on his right Hand.** Three-quarters length figure, life-size. Signed: *Rembrandt f. 1652.* Canvas. H. 1^m,115; w. o^m,88 V 171

Mr. George Donaldson.

65. **Rembrandt's Sister in a Fur-trimmed Cloak.** Bust, life-size.
Signed: *De van Ape* 1633. Canvas. Oval. H. o^m,57; w. o^m,43.
(Formerly in Baroness Hirsch de Gereuth's Collection, Paris). I 163

	Volume	Page
480. An old Woman with a black Head-Cloth, seated, her Hands folded. Half-length figure, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,77; w. 0 ^m ,64. (Formerly in Mr. E. F. Milliken's Collection, New York).	VI	191
513. A Study of two Negroes. Half-length figures, nearly life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,77; w. 0 ^m ,63.	VII	87
Earl of Ellesmere, Bridgewater House.		
113. Portrait of a young Woman with Flowers in her Hair. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,69; w. 0 ^m ,52.	II	105
115. Portrait of a young Lady of Eighteen. Bust, life-size. Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 0 ^m ,61; w. 0 ^m ,51.	II	109
227. Portrait of a Dutch Clergyman. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1637</i> . Canvas. H. 1 ^m ,31; w. 1 ^m ,00.	III	197
310. Head of a Jew with a scanty brown Beard and a dark Cap. Painted about 1645. Panel. H. 0 ^m ,20; w. 0 ^m ,15.	IV	211
325. The Prophetess Anna in the Temple. Small full-length figures. Signed : <i>Rembrandt f. 1648</i> . Panel. H. 0 ^m ,405; w. 0 ^m ,317.	V	59
430. Rembrandt turned to the Right, looking at the Spectator. Nearly half-length figure, life-size. Signed : <i>Rembrandt f. 1659</i> . Canvas. H. 0 ^m ,51; w. 0 ^m ,435.	VI	91
Mr. F. Fleischmann.		
465. A Woman at a Window, holding a Knife in her left Hand, known as "Rembrandt's Cook". Half-length figure, life-size. Painted about 1655-1657. Canvas. H. 0 ^m ,745; w. 0 ^m ,615.	VI	161
Captain Heywood-Lonsdale.		
175. Rembrandt with short Hair in a Cap and a Polish Jacket. Bust, life-size. Signed : <i>Rembrandt f. 1635</i> (or <i>1638?</i>). Panel. H. 0 ^m ,625; w. 0 ^m ,50.	III	93
Captain G. L. Holford, Dorchester House.		
72. Portrait of Marten Looten. Half-length figure, life-size. Signed : . . . Painted in 1632. Panel. H. 0 ^m ,93; w. 0 ^m ,76.	II	23
259. Rembrandt seated, holding a short Sword in a red Sheath. Half-length figure, life-size. Signed : <i>Rembrandt f. 1644</i> . Canvas. H. 1 ^m ,02; w. 0 ^m ,855.	IV	109
291. An elderly Lady seated in a Chair, a Handkerchief in her left Hand. Three-quarters length figure, life-size. Painted about 1645. Canvas. H. 1 ^m ,265; w. 1 ^m ,02. Companion picture to No. 290.	IV	173
445. Titus in a black Cap, with a budding Moustache. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1658. Canvas. H. 0 ^m ,76; w. 0 ^m ,635.	VI	121
Lord Iveagh.		
285. Portrait of a young Lady, standing by a Table and pointing with her right Hand to the right Side. Nearly three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1642</i> . Canvas. H. 1 ^m ,08; w. 0 ^m ,935.	IV	161

- | | Volume | Page |
|--|--------|------|
| 503. Rembrandt in a white Cap, with a Palette, Mahlstock and Brushes in his left Hand. More than half-length figure, life-size. Painted about 1663. Canvas. H. 1 ^m ,14; w. 0 ^m ,97. | VII | 67 |
| Mrs. Samuel S. Joseph. | | |
| 154. Saskia as Rembrandt's Wife. Half-length figure, life-size. Signed : <i>Rembrandt f. 1635</i> . Panel. H. 0 ^m ,675; w. 0 ^m ,525. | III | 51 |
| Messrs. Lawrie and Co. | | |
| 66. Rembrandt's Sister with a Gold Chain. Bust, life-size. Signed : <i>Rembrandt f. 1633</i> . Canvas. H. 0 ^m ,720; w. 0 ^m ,655. (Formerly in M. A. Polowtsoff's Collection, St. Petersburg). | I | 165 |
| 525. The Evangelist. Half-length figure, life-size. Signed : <i>Rembrandt f. 166</i> . Painted about 1663. Canvas. H. 1 ^m ,05; w. 0 ^m ,82. | VII | 111 |
| Mr. J. Pierpont Morgan. | | |
| 51. Portrait of Nicolaes Ruts. Life-size figure, rather more than half-length. Signed : <i>ca. 1631</i> . Panel. H. 1 ^m ,17; w. 0 ^m ,88. (Formerly in Mr. Joseph Ruston's Collection, Lincoln). | I | 135 |
| 364. A young Painter with long curly Hair, about to draw. Three-quarters length figure, life-size. Painted about 1648. Canvas. H. 1 ^m ,10; w. 0 ^m ,85. | V | 137 |
| Mrs. Alfred Morrison. | | |
| 287. Portrait of a young Man with a pointed Beard, standing at a Door. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1643</i> . Canvas. H. 1 ^m ,025; w. 0 ^m ,75. | IV | 165 |
| Mr. S. Neumann. | | |
| 29. Rembrandt's Father in a broad-brimmed Hat. Bust, nearly life-size. Painted about 1631. Canvas. H. 0 ^m ,75; w. 0 ^m ,62. (Formerly in Mr. W. H. Beer's Collection, New York). | I | 91 |
| Earl of Northbrook. | | |
| 235. A Dutch Landscape with a Town in the Distance. Painted about 1640. Panel. H. 0 ^m ,22; w. 0 ^m ,295. | IV | 59 |
| 516. An old Man, holding a Stick with a gold Knob in his right Hand. Half-length figure, life-size. Signed : <i>Rembrandt f. 1667</i> . Canvas. H. 0 ^m ,70; w. 0 ^m ,58. | VII | 93 |
| Viscount Ridley and Wensleydale. | | |
| 399. A young Girl in a red Cap, drawing back a Window-Curtain. Half-length figure, life-size. Smith says : " Signed and dated 1645 ", which is probably a misprint for 1654. Canvas. H. 0 ^m ,85; w. 0 ^m ,71. | V | 207 |
| Lady (Anthony) de Rothschild. | | |
| 346. Rembrandt with a Cap over a red Net. Half-length figure, life-size. Signed : <i>Rembrandt f. 1650</i> . Canvas. H. 0 ^m ,855; w. 0 ^m ,710. | V | 101 |
| Sir Charles A. Turner. | | |
| 373. Study of a young Girl, looking down. Small bust. Painted about 1650. Panel. H. 0 ^m ,21; w. 0 ^m ,18. | V | 155 |
| Lady Wantage. | | |
| 492. Bust of an old Lady in a large Ruff and a black Cap. Bust, life-size. Signed : <i>Rembrandt f. 1661</i> . Canvas. H. 0 ^m ,765; w. 0 ^m ,645. | VII | 45 |

Duke of Westminster, Grosvenor House.

241. The Salutation of the Virgin and St. Elizabeth. Small, full-length figures. Signed: *Rembrandt f. 1640*. Panel, rounded at top. H. 6^m,565; w. 6^m,475. IV 71
268. The Falconer. Nearly three-quarters length figure, life-size. Signed: *Rembrandt f. 1643*. Canvas. H. 1^m,13; w. 6^m,97. Companion picture to No. 269. IV 127
269. The Falconer's Wife. Nearly three-quarters length figure, life-size. Signed: *Rembrandt f. 1643*. Canvas. H. 1^m,13; w. 6^m,97. Companion picture to No. 268. IV 129
362. Portrait of a Man with a pointed Beard in a broad-brimmed Hat, erroneously called a portrait of Nicolaes Berchem. Half-length figure, life-size. Signed: *Rembrandt f. 1647*. Panel. H. 6^m,74; w. 6^m,67. Companion picture to No. 363. V 133
363. Portrait of a young Woman with folded Hands, erroneously called a Portrait of Berchem's Wife. Half-length figure, life-size. Signed: *Rembrandt f. 1647*. Panel. H. 6^m,74; w. 6^m,67. Companion picture to No. 362. V 135

MELBURY PARK.

Earl of Ilchester.

428. Rembrandt seated, with a Stick in his left Hand. Three-quarters length figure, life-size. Signed: *Rembrandt f. 1658*. Canvas. H. 1^m,29; w. 1^m,01. VI 87

NEWBATTLE ABBEY, DALKEITH.

Marquis of Lothian.

502. Rembrandt in a gray House-Cap with a white Band. Bust, life-size. Signed: *Rembrandt*. Painted about 1662. Panel. H. 6^m,57; w. 6^m,44. VII 65
515. Study of the Head of a bearded Man, his Face overshadowed by his Hat. Bust, life-size. Signed: *Rembrandt f. 1662*. Painted about 1665. Panel. H. 6^m,48; w. 6^m,36. VII 91

NEWHAM PADDOX.

Earl of Denbigh.

334. The Dismissal of Hagar. Small full-length figures. Signed: *Rembrandt f.* Painted about 1650. Canvas. H. 1^m,08; w. 1^m,08. V 77

PANSHANGER.

Earl Cowper.

272. A young Man, rising from a Writing Table. Half-length figure, life-size. Signed: *Rembrandt f. 1644*. Panel. H. 1^m,115; w. 1^m,05. IV 135
313. Bust of a bearded Jew, Full-Face. Bust, about one third of life-size. Painted about 1646. Panel. H. 6^m,315; w. 6^m,235. IV 217
366. Equestrian Portrait of a young Man, erroneously called a Portrait of Marshall Turenne. Full-length figure, life-size. Said to be signed: *Rembrandt f. 1649*. Painted about 1649. Canvas. H. 2^m,825; w. 2^m,35. V 141

PENRHYN CASTLE.

Lord Penrhyn.

454. Portrait of Catherina Hooghsaet. Nearly full-length figure, life-size.
Signed: *Rembrandt f. 1657*. Canvas. H. 1^m,245; w. 0^m,965. VI 139

PETWORTH.

Lord Leconfield.

60. Rembrandt's Sister with a wide Lace Collar. Bust, nearly life-size.
Painted about 1632. Panel. Oval. H. 0^m,63; w. 0^m,48. Companion picture
to No. 61. I 153
61. Portrait of Rembrandt. Bust, nearly life-size. Signed: *Re van Ryn*
1632. Panel. Oval. H. 0^m,63; w. 0^m,48. Companion picture to No. 60. I 155
101. Portrait of a young Lady with a Fan. Three-quarters length figure,
life-size. Painted about 1633. Canvas. H. 1^m,27; w. 1^m,01. II 81
514. A Cook at a Window, holding a Rose in her right Hand. Half-
length figure, life-size. Signed: *Rembrandt f.* Painted about 1664.
Canvas. H. 0^m,83; w. 0^m,65. VII 89
497. A Youth with a black Cap and long curling Hair. Bust, life-size.
Signed: *Rembrandt f. 1666*. Canvas. H. 0^m,73; w. 0^m,605. VII 55

RICHMOND.

Sir Frederick Cook.

58. Rembrandt's Sister in a velvet Cap. Bust, rather less than life-size.
Signed: *Re van Ryn 1632*. Canvas. Oval. H. 0^m,68; w. 0^m,53. (For-
merly Sir Francis Cook's Collection). I 149
331. Tobit and his Wife in an Interior. Small full-length figures. Signed:
Rembrandt f. 1650. Panel. H. 0^m,412; w. 0^m,538. (Formerly Sir Francis
Cook's Collection). V 71
390. Study of an old Man with a high furred Cap and a long Stick,
seated before a Curtain. Small figure, rather more than three-
quarters length. Painted about 1654. Panel. H. 0^m,342; w. 0^m,266.
(Formerly Sir Francis Cook's Collection). V 189

ROSSIE PRIORY.

Lord Kinnaird.

119. Portrait of a Woman in a Ruff and a Cap. Bust, life-size. Signed:
Rembrandt f. 1636. Panel. H. 0^m,68; w. 0^m,53. II 117
501. Rembrandt with a Book and a Sword. Half-length figure, life-size.
Signed: *Rembrandt f. 1661*. Canvas. H. 0^m,91; w. 0^m,76. VII 63

SCONE PALACE, PERTH.

Earl of Mansfield.

273. Portrait of an Elderly Man in an Arm-Chair, his left Hand on the
Tassels of his Collar. Half-length figure, life-size. Signed: *Rem-*
brandt f. 1638. Canvas. H. 1^m,05; w. 0^m,815. IV 137

WELBECK ABBEY.

Duke of Portland.

181. A Boy with disordered curly Hair, turned to the Left. Bust, life-
size. Signed: *Rembrandt f. 1634*. Panel. Oval. H. 0^m,47; w. 0^m,365. III 105

WILTON HOUSE.

Earl of Pembroke.

22. Rembrandt's Mother, reading. Nearly full-length figure, rather less than life-size. Signed: *Rembrandt P.* Painted about 1629. Canvas. H. 0^m,74; w. 0^m,61. I 77

WINDSOR CASTLE.

H. M. the King.

24. Rembrandt's Mother with a large Head-Covering. Bust, nearly life-size. Painted about 1630-1631. Panel. H. 0^m,50; w. 0^m,35. I 81
49. A young Man in a Turban. Bust, almost life-size. Signed: *Re. 1631.* Panel. H. 0^m,50; w. 0^m,40. I 131

WOBURN ABBEY.

Duke of Bedford.

138. An old Man standing, his Hands clasped on his Stick. Half-length figure, life-size. Painted about 1632. Panel. H. 0^m,71; w. 0^m,58. II 155
255. Rembrandt in a furred Cloak with a double Gold Chain. Half-length figure, life-size. Painted about 1638. Canvas. H. 0^m,875; w. 0^m,725. IV 101

HOLLAND

AMSTERDAM.

Rijksmuseum.

232. A Stone Bridge over a Canal. Painted about 1637-1638. Panel. H. 0^m,29; w. 0^m,40. (Formerly in Mr. James Reiss' Collection, London). . IV 53
253. The March out of Frans Banning Cocq's Company of the Civic Guard, erroneously called "The Night-Watch". Full-length figures, life-size. Signed: *Rembrandt f. 1642.* Canvas. H. 3^m,65; w. 4^m,38. (N° in Catalogue, 1246). IV 95
279. Portrait of Elisabeth Jacobs Bas, Widow of Admiral Jochem Heyndricksz Swartenhont. Three-quarters length figure, life-size. Painted about 1642. Canvas. H. 1^m,16; w. 1^m,88. (N° in Catalogue, 1249). IV 149
450. Dr. Deyman's Anatomy Lesson. More than half-length figure, life-size. Signed: *Rembrandt f. 1656.* Canvas. H. 1^m,00; w. 1^m,32. (N° in Catalogue, 1250). VI 131
486. The Staalmeesters, or Syndics. Nearly full-length figures, life-size. Signed: *Rembrandt f. 1661* and *Rembrandt f. 1662.* Canvas. H. 1^m,85; w. 2^m,74. (N° in Catalogue, 1247). VII 33
538. Portrait-Group of a Dutch married Couple. Three-quarters length figures, life-size. Signed: *Rembrandt f. 16...* Painted about 1665-1668. Canvas. H. 1^m,18; w. 1^m,64. (N° in Catalogue, 1252). VII 37

Six Family.

212. Joseph telling his Dreams. *Grisaille.* Small full-length figures. Signed: *Rembrandt f. 163...* Painted about 1633. On paper. H. 0^m,51; w. 0^m,39. III 167

280. Portrait of Anna Wijmer, Mother of the Burgomaster Jan Six. Nearly three-quarters length figure, life-size. Signed: *Rembrandt f.* 1641. Panel. H. 0^m,96; w. 0^m,80. IV 151
361. The Jewish Doctor Ephraim Bonus. Small half-length figure. Painted about 1647. Panel. H. 0^m,19; w. 0^m,15. V 131
371. Portrait of the Burgomaster Jan Six. More than half-length figure, life-size. Painted in the year 1654. Canvas. H. 1^m,12; w. 1^m,02. V 151

BEETSTERZWAAG, FRIESLAND.

Baron R. van Harinxma thoe Slooten.

305. Head of an old Man with a thick Beard, in a Cap and a reddish Coat. Bust, about a third of life-size. Signed: *Rembrandt f.* 1647. Panel. H. 0^m,235; w. 0^m,205. IV 201

THE HAGUE.

Royal Gallery.

12. Rembrandt (?) laughing. Head, half life-size. Painted about 1629-1630. Copper. H. 0^m,154; w. 0^m,122. (N° in Catalogue, 598) I 57
16. Rembrandt with a Steel Gorget. Bust, rather less than life-size. Painted about 1629-1630. Panel. H. 0^m,375; w. 0^m,29. (N° in Catalogue, 148). I 65
44. Simeon in the Temple. Small full-length figures. Signed: *Rem.* 1631. Panel. H. 0^m,60; w. 0^m,48. (N° in Catalogue, 145). I 121
55. Dr. Tulp's Anatomy-Lesson. Half-length figures, life-size. Signed: *Rembrandt f.* 1632. Canvas. H. 1^m,625; w. 2^m,165. (N° in Catalogue, 317). I 143
165. Rembrandt with a plumed Cap and Bandolier. Bust, life-size. Signed: *Rembrandt f.* Painted about 1634. Panel. H. 0^m,625; w. 0^m,47. (N° in Catalogue, 149) III 73
132. The Holy Family, resting, during the Flight into Egypt. Small full-length figures. Signed: *Rembrandt f.* A sketch in *grisaille*, painted about 1634-1635. Paper pasted on panel. H. 0^m,38; w. 0^m,35. (N° in Catalogue, 579) II 143
193. Susanna at the Bath. Small nearly full-length figure. Signed: *Rembrandt f.* 1637. Panel. H. 0^m,475; w. 0^m,39. (N° in Catalogue, 147). III 129
355. Rembrandt's Brother with disordered Hair. Life-size bust. Signed: *Rembrandt f.* 1650. Canvas. H. 0^m,78; w. 0^m,66. (N° in Catalogue, 560). V 119

Dr. A. Bredius.

19. Portrait of Rembrandt's Mother. Small bust. Painted about 1628. Panel. H. 0^m,17; w. 0^m,13. I 71
30. Rembrandt's Father in a Fur Cloak. Bust, nearly life-size. Painted about 1629. Panel. H. 0^m,47; w. 0^m,39. I 93
52. Portrait of a young Girl. Bust, rather less than life-size. Signed: *Rem.* Painted about 1630-1631. Panel. H. 0^m,564; w. 0^m,445. I 137

	Volume	Page
375. Study of an old Woman with folded Hands. Small bust. Painted about 1650. Panel. H. 0 ^m ,20; w. 0 ^m ,16	V	159
524. Homer. Three-quarters length figure, life-size. Signed : <i>and</i> f. 1663. Canvas. H. 1 ^m ,08; w. 0 ^m ,824	VII	109
529. David playing the Harp before Saul. Three-quarters length figure, life-size. Painted about 1665. Canvas. H. 1 ^m ,305; w. 1 ^m ,64.	VII	119
Dr. C. Hofstede de Groot.		
160. Study of a Head of Saskia. A small bust. Painted about 1633-1634. Panel. H. 0 ^m ,145; w. 0 ^m ,105	III	63
Baron Steengracht van Duivenvoorde.		
246. The Toilette of Bathseba after the Bath. Small full-length figures. Signed : <i>Rembrandt</i> f. 1643. Panel. H. 0 ^m ,62; w. 0 ^m ,81	IV	81
ROTTERDAM.		
Boymans Museum.		
321. An Allegory of the Peace of Westphalia, known as "De Eendracht van't Lant". <i>Grisaille</i> . Signed : <i>Rembrandt</i> f. 1648. Panel. H. 0 ^m ,74; w. 1 ^m ,00. (N° in Catalogue, 238).	V	51
UTRECHT.		
Van Weede van Dijkveld Family.		
274. A young Woman, standing against a Balustrade, holding a Fan in her left Hand. Half-length figure, life-size. Signed : <i>Rembrandt</i> f. 1639. Panel. H. 1 ^m ,06; w. 0 ^m ,81.	IV	139

ITALY

FLORENCE.		
Uffizi Gallery.		
425. Rembrandt in a black Cap. Bust, life-size. Painted about 1655-1658. Canvas. H. 0 ^m ,715; w. 0 ^m ,575. (N° in Catalogue, 452).	VI	81
504. Rembrandt in a Cap worn over a parti-coloured Head-Cloth, with a Medal on his Breast. Half-length figure, life-size. Painted about 1664. Canvas. H. 0 ^m ,70; w. 0 ^m ,555. (N° in Catalogue, 451).	VII	70
Pitti Palace.		
170. Rembrandt in a Steel Gorget and a Cap. Half-length figure, life-size. Painted about 1634. Panel. H. 0 ^m ,62; w. 0 ^m ,52. (N° in Catalogue, 60).	III	81
479. A white-bearded old Man, seated, his Hands clasped. Three-quarters length figure, life-size. Signed : <i>Rembrandt</i> f. 16... Painted about 1658. Canvas. H. 1 ^m ,02; w. 0 ^m ,83. (N° in Catalogue, 16).	VI	189
Signor E. P. Fabbri.		
33. Portrait of an old Man with a bristly Beard. Bust, life-size. Painted about 1629. Panel. H. 0 ^m ,59; w. 0 ^m ,47.	I	99

MILAN.

The Brera.

56. Rembrandt's Sister, with a Veil. Bust, life-size. Signed: *R. van Ryn*
1632. Panel. Oval. H. 0^m,55; w. 0^m,48. (N° in Catalogue, 449) I 145

SAN REMO.

Herr Adolf Thiem.

271. A Man in a Steel Gorget and a wide Cap, with outstretched Hand.
Half-length figure, life-size. Signed: *Rembrandt f. 1644*. Canvas.
H. 0^m,91; w. 0^m,74 IV 133

TURIN.

Royal Gallery.

8. An old Man asleep by the Fire. Small full-length figure. Signed:
R. 1629. Panel. H. 0^m,52; w. 0^m,41. (N° in Catalogue, 377 bis) I 49

ROUMANIA

BUCHAREST.

H. M. the King.

530. Haman falls at Esther's feet imploring Mercy. Full-length figures,
life-size. Painted about 1665. Canvas. H. 2^m,35; w. 1^m,90. VII 121

RUSSIA

MOSCOW.

Roumiantzoff Museum.

411. Ahasuerus and Haman at Esther's Feast. Small full-length figures.
Signed: *Rembrandt f. 1660*. Canvas. H. 0^m,715; w. 0^m,93. VI 53

ST. PETERSBURG.

The Hermitage.

27. Rembrandt's Father in a plumed Cap. Bust, rather less than life-size. Signed: *R.* Painted about 1630. Panel. Octagonal. H. 0^m,36; w. 0^m,27. (N° in Catalogue, 814). I 87
50. Portrait of a Savant. (The so-called Portrait of Coppenol). Rather more than half-length figure, nearly life-size. Signed: *R.* 1631. Canvas. H. 1^m,13; w. 0^m,92. (N° in Catalogue, 808) I 133
146. An Oriental. Half-length figure, life-size. Signed: *Rembrandt ft.* Painted about 1633. Canvas. H. 0^m,99; w. 0^m,76. (N° in Catalogue, 813). II 171
103. Portrait of a young Man. Bust, life-size. Signed: *Rembrandt f. 1634*. Panel. Oval. H. 0^m,71; w. 0^m,53. (N° in Catalogue, 1843). II 85
114. Portrait of a young Man, erroneously called a Portrait of Admiral van Dorp. Bust, life-size. *Rembrandt f. 1634*. Panel. Oval. H. 0^m,70; w. 0^m,52. (N° in Catalogue, 828). II 107

	Volume	Page
126. The Descent from the Cross. Small full-length figures. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,58; w. 1 ^m ,17. (N° in Catalogue, 800).	II	131
133. The Unbelief of St. Thomas. Small full-length figures. Signed : <i>Rembrandt f. 1634</i> . Panel. H. 0 ^m ,53; w. 0 ^m ,51. (N° in Catalogue, 801).	II	145
179. A Boy in a Polish Cloak with a Shawl and a Pearl Necklace. Half-length figure, life-size. Painted about 1634. Panel, rounded top and bottom. H. 0 ^m ,67; w. 0 ^m ,48. (N° in Catalogue, 843).	III	101
189. Flora with a Flower-twined Crook, erroneously called the Jewish Bride. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1634</i> . Canvas. H. 1 ^m ,25; w. 1 ^m ,01. (N° in Catalogue, 812).	III	121
207. Abraham's Sacrifice. Full-length figures, life-size. Signed : <i>Rembrandt f. 1635</i> . Canvas. H. 1 ^m ,93; w. 1 ^m ,33. (N° in Catalogue, 792).	III	157
194. Danæ (?). Full-length figure, life-size. Signed : <i>Rembrandt f. 1636</i> . Canvas. H. 1 ^m ,85; w. 2 ^m ,03. (N° in Catalogue, 802).	III	131
223. Abraham entertaining the Angels. Three-quarters length figures, life-size. Painted about 1636-1637. Canvas. H. 1 ^m ,22; w. 1 ^m ,61. (N° in Catalogue, 791).	III	189
220. The Workers in the Vineyard. Small full-length figures. Signed : <i>Rembrandt f. 1637</i> . Panel. H. 0 ^m ,31; w. 0 ^m ,42. (N° in Catalogue, 798).	III	183
228. Portrait of a Slav Prince. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1637</i> . Canvas. H. 0 ^m ,97; w. 0 ^m ,665. (N° in Catalogue, 811).	III	199
192. A young Woman at her Toilette. Small full-length figures. Painted about 1637-1638. Panel. H. 0 ^m ,41; w. 0 ^m ,31. (N° in Catalogue, 833).	III	127
281. Portrait of an old Lady, Full-Face, her Hands folded. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1641-1642. Panel. H. 0 ^m ,76; w. 0 ^m ,56. (N° in Catalogue, 829).	IV	153
244. The Reconciliation between David and Absalom. Small full-length figures. Signed : <i>Rembrandt f. 1642</i> . Panel. H. 0 ^m ,73; w. 0 ^m ,615. (N° in Catalogue, 1777).	IV	77
263. An old Woman, her Hands clasped over a Pair of Spectacles on a Book in her Lap. Almost full-length figure, rather less than life-size. Signed : <i>Rembrandt f. 1643</i> . Panel. H. 0 ^m ,61; w. 0 ^m ,49. (N° in Catalogue, 807).	IV	117
294. Head of an elderly Jew in a small Cap, his right Hand inside his Coat. Bust, life-size. Signed : <i>Rembrandt f.</i> Painted about 1643-1645. On paper. H. 0 ^m ,51; w. 0 ^m ,42. (N° in Catalogue, 815).	IV	179
251. The Holy Family with the Angels. Full-length figures, about half the size of life. Signed : <i>Rembrandt f. 1645</i> . Canvas. H. 1 ^m ,17; w. 0 ^m ,91. (N° in Catalogue, 796).	IV	91
295. A Rabbi seated, a Stick in his Hands and a high Feather in his Cap. Three-quarters length figure, life-size. Signed : <i>..... f. 1645</i> . Canvas. H. 1 ^m ,29; w. 1 ^m ,12. (N° in Catalogue, 820).	IV	181

	Volume	Page
340. Joseph's two Brothers showing the bloody Coat to Jacob. Half-length figures, life-size. Signed : <i>Rembrandt f.</i> Painted about 1650. Canvas. H. 1 ^m ,545; w. 1 ^m ,68. (N° in Catalogue, 793).	V	89
369. Portrait of an old Lady in a Velvet Hood, her Hands folded. Three-quarters length figure, less than life-size. Signed : <i>Rembrandt f. 16...</i> Painted about 1650-1652. Canvas. H. 0 ^m ,88; w. 0 ^m ,72. (N° in Catalogue, 823).	V	147
360. Rembrandt's Brother in a wide Cap. Bust, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 0 ^m ,74; w. 0 ^m ,63. (N° in Catalogue, 824).	V	129
387. An old Man with a long white Beard, seated, wearing a wide Cap, his Hands folded. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 1 ^m ,09; w. 0 ^m ,84. (N° in Catalogue, 810).	V	183
388. An old Man in a close-fitting Cap, seated, his Hands folded. Three-quarters length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1654. Canvas. H. 1 ^m ,08; w. 0 ^m ,86. (N° in Catalogue, 818).	V	185
393. An old Woman in an Arm-Chair with a black Head-Cloth. Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 1 ^m ,09; w. 0 ^m ,84. (N° in Catalogue, 805).	V	195
394. An old Woman in a red Head-Cloth. Half-length figure, life-size. Signed : <i>Rembrandt f. 1654.</i> Canvas. H. 0 ^m ,74; w. 0 ^m ,63. (N° in Catalogue, 806).	V	197
398. A young Maid-Servant with a Broom. Bust, life-size. Signed : <i>Rembrandt f. 1654 (or 1651).</i> Panel. H. 1 ^m ,09; w. 0 ^m ,92. (N° in Catalogue, 826).	V	205
400. A young Woman in a red Gown, at a Toilette-Table. Half-length figure, about half the size of life. Signed : <i>Rembrandt f. 1654.</i> Panel. H. 0 ^m ,40; w. 0 ^m ,33. (N° in Catalogue, 817).	V	209
401. Joseph accused by Potiphar's Wife. Small full-length figures. Signed : <i>Rembrandt f. 1655.</i> Canvas. H. 1 ^m ,05; w. 0 ^m ,97. (N° in Catalogue, 794).	VI	33 ✓
419. Minerva. Half-length figure, life-size. Painted about 1655. Canvas. H. 1 ^m ,17; w. 0 ^m ,91. (N° in Catalogue, 809).	VI	69
405. The Denial of St. Peter. Three-quarters length figures, life-size. Signed : <i>Rembrandt f.</i> Painted about 1656. Canvas. H. 1 ^m ,53; w. 1 ^m ,68. (N° in Catalogue, 799).	VI	41
453. A young Woman in a red Chair, holding a Pink in her right Hand. More than half-length figure, life-size. Signed : <i>Rembrandt f. 1656.</i> Canvas. H. 1 ^m ,02; w. 0 ^m ,87. (N° in Catalogue, 819).	VI	137
478. An old Woman with a white Head-Cloth, her Bible on her Lap. Nearly full-length figure, life-size. Painted about 1658. Canvas. H. 1 ^m ,33; w. 1 ^m ,07. (N° in Catalogue, 804).	VI	187
447. Titus (?) in a brown Cap with Silver Binding. Nearly half-length figure, life-size. Painted about 1660. Canvas. H. 0 ^m ,72; w. 0 ^m ,56. (N° in Catalogue, 825).	VI	125

	Volume	Page
510. A Man with a large Beard in a black Cap. Half-length figure, life-size. Painted about 1661. Canvas. H. 0 ^m ,71; w. 0 ^m ,61. (N ^o in Catalogue, 821) . . .	VII	81
531. The Fall of Haman. Half-length figure, life-size. Signed : <i>Rembrandt f.</i> Painted about 1665. Canvas. H. 1 ^m ,27; w. 1 ^m ,17. (N ^o in Catalogue, 795). . .	VII	123
498. Portrait of an elderly Gentleman in a high Hat, erroneously called "Jeremias de Decker". Half-length figure, life-size. Signed : <i>Rem-</i> <i>brandt f. 1666.</i> Panel. H. 0 ^m ,71; w. 0 ^m ,56. (N ^o in Catalogue, 827) . . .	VII	57
533. The Return of the Prodigal Son. Full-length figures, life-size. Signed : <i>R. v. Rijn.</i> Painted about 1669. Canvas. H. 2 ^m ,62; w. 2 ^m ,50. (N ^o in Cata- logue, 797).	VII	127
Count Orloff-Davidoff.		
415. Christ with folded Arms. Life-size figure, rather more than half-length. Painted about 1659. Canvas. H. 1 ^m ,08; w. 0 ^m ,89	VI	61
Dr. Oxhotchinsky.		
494. An old Gentleman with a pointed Beard, and a long silver- mounted Cane. (<i>Dirk van Os</i>). Half-length figure, life-size. Painted about 1662. Canvas. H. 1 ^m ,135; w. 0 ^m ,857.	VII	49
Count S. A. Stroganoff.		
39. Jeremiah mourning the Destruction of Jerusalem. Small full-length figure. Signed : <i>Q. 1630.</i> Panel. H. 0 ^m ,58; w. 0 ^m ,46	I	111
482. A young Capuchin Monk in a high Cowl, turned to the Left, and looking down. Nearly half-length figure, life-size. Signed : <i>Rem-</i> <i>brandt f. 1661.</i> Canvas. H. 0 ^m ,85; w. 0 ^m ,78	VI	195
Prince Youssouppoff.		
180. A Boy in a Cloak of Gold Brocade, turned to the Right. Small bust. Signed : <i>Rembrandt f. 1633.</i> Panel. H. 0 ^m ,197; w. 0 ^m ,167. . . .	III	103
489. A Gentleman with a high Hat, his Gloves in his left Hand. Three- quarters length figure, life-size. Painted about 1662. Canvas. H. 0 ^m ,98; w. 0 ^m ,82. Companion picture to No. 490.	VII	39
490. A Lady with an Ostrich-Feather Fan in her right Hand. Three- quarters length figure, life-size. Painted about 1662. Canvas. H. 0 ^m ,99; w. 0 ^m ,82. Companion picture to No. 489.	VII	41

SPAIN

MADRID.

Prado Museum.

- | | | |
|---|-----|-----|
| 191. Sophonisba receiving the Cup of Poison from Masinissa. Nearly
full-length figure, life-size. Signed : <i>Rembrandt f. 1634.</i> Canvas, H. 1 ^m ,42;
w. 1 ^m ,53. N ^o in Catalogue, 1544) | III | 125 |
|---|-----|-----|

SWEDEN

STOCKHOLM.

National Museum.

- | | Volume | Page |
|--|--------|------|
| 40. St. Anastasius. Small full-length figure. Signed : <i>Rembrandt f. 1631</i> .
Panel. H. 6 ^m ,60; w. 6 ^m ,48. (N° in Catalogue, 579). | I | 113 |
| 63. Rembrandt's Sister, in Profile. Half-length figure, life-size. Signed :
<i>R. van Ryn 1632</i> . Canvas. H. 6 ^m ,72; w. 6 ^m ,54. (N° in Catalogue, 583). | I | 159 |
| 135. The Apostle Peter. Half-length figure, life-size. Signed : <i>R. van Ryn</i>
<i>1632</i> . Canvas. H. 6 ^m ,82; w. 6 ^m ,62. (N° in Catalogue, 1349) | II | 149 |
| 95. Portrait of Johannes Uytenbogaert. Bust, life-size. Signed : <i>Rem-</i>
<i>brandt f.</i> Painted about 1633. Canvas. H. 6 ^m ,71; w. 6 ^m ,60. (N° in Cata-
logue, 581). | II | 69 |
| 397. A young Girl in a red Jacket, leaning against a Window-Frame.
Half-length figure, life-size. Signed : <i>Rembrandt f. 1651</i> . Canvas.
H. 6 ^m ,98; w. 6 ^m ,63. (N° in Catalogue, 584) | V | 203 |
| 462. An old Man with Earrings and a Stick, seated. Half-length figure, life-
size. Signed : <i>Rembrandt f. 1655</i> . Canvas. H. 6 ^m ,89; w. 6 ^m ,73. (N° in
Catalogue, 581). Companion picture to No. 463. | VI | 155 |
| 463. An old Woman in a white Head-Cloth with a broad black Velvet
Drapery over it, seated. Half-length figure, life-size. Signed :
<i>Rembrandt f. 1655</i> . Canvas. H. 6 ^m ,87; w. 6 ^m ,73. (N° in Catalogue, 582).
Companion picture to No. 462. | VI | 157 |
| 520. The Conspiracy of the Batavians under Claudius Civilis. Nearly
full-length figures, life-size. Painted about 1661. Canvas. H. 1 ^m ,96;
w. 3 ^m ,09. (N° in Catalogue, 578) | VII | 101 |

VANAS.

Count Wachtmeister.

- | | | |
|---|-----|----|
| 78. Portrait of a young Man, known as "The young Jew". Bust,
life-size. Signed : <i>R. van Ryn 1632</i> . Panel. Oval. H. 6 ^m ,63; w. 6 ^m ,46. | II | 35 |
| 488. Portrait of a young Man with his Hat on a Table beside him.
Three-quarters length figure, life-size. Signed : <i>Rembrandt f. 1662</i> .
Canvas. H. 1 ^m ,10; w. 6 ^m ,90. | VII | 37 |

UNITED STATES OF AMERICA, AND CANADA

BOSTON.

Museum.

- | | | |
|--|----|-----|
| 111. Portrait of a young Man with a slight Beard. Bust, life-size.
Signed : <i>Rembrandt f. 1634</i> . Panel. Oval. H. 6 ^m ,60; w. 6 ^m ,52. Companion
picture to No. 112 | II | 101 |
|--|----|-----|

	Volume	Page
112. Portrait of a young Woman. Bust, life-size. Painted about 1634. Panel. Oval. H. 6", 66; w. 6", 52. Companion picture to No. 111.	II	103
Mrs. John L. Gardner.		
18. Rembrandt in a plumed Cap. Half-length figure, life-size. Signed: <i>R.</i> 1629. Panel. H. 6", 885; w. 6", 735	I	69
99. Portrait of a young Couple. Small full-length figures. Signed: <i>Rem-</i> <i>brandt f. 1633.</i> Canvas. H. 1", 29; w. 1", 07. (Formerly in Lord Francis Pelham Clinton-Hope's Collection, Deepdene).	II	77
120. The timorous Disciples in the Storm, erroneously called "St. Peter's Boat". Small figures. Signed: <i>Rembrandt f. 1633.</i> Canvas. H. 1", 59; w. 1", 27. (Formerly in Lord Francis Pelham Clinton-Hope's Collection, Deepdene).	II	119
230. Landscape with a Column. Signed (by a later hand): <i>R. 1638.</i> Painted about 1638. Panel. H. 6", 55; w. 6", 715. (Formerly in Herr Georg von Rath's Collection, Buda-Pesth).	IV	49
CHICAGO,		
Art Institute.		
301. An Orphan Girl at an open Window. Half-length figure, life-size. Signed: <i>Rembrandt f. 1645.</i> Canvas. H. 1", 00; w. 6", 84	IV	193
Mr. John W. Gates.		
36. St. Paul seated at Writing-Table, and meditating. Three-quarters length figure, life-size. Painted about 1630. Canvas. H. 1", 18; w. 6", 95. (Formerly in the Collection of Mr. M. C. D. Borden, New York).	I	105
MONTREAL, CANADA.		
Mr. R. B. Angus.		
537. A young Woman in a black Cap and a slashed black Gown. Bust, life-size. Painted about 1665. Canvas. H. 6", 575; w. 6", 495.	VII	135
Mr. James Ross.		
448. Portrait of a Man in a fanciful Costume, with a Silver Whistle at his Breast. Three-quarters length figure, life-size. Signed: <i>Rem-</i> <i>brandt f. 1655.</i> Canvas. H. 1", 14; w. 6", 87	VI	127
NEW YORK.		
Metropolitan Museum.		
495. A pale young Man with long Hair and a broad-brimmed Hat, his left Hand in his Coat. Bust, life-size. Painted about 1665. Canvas. H. 6", 79; w. 6", 635	VII	51
496. A Man in a broad-brimmed Hat, with a dark Beard and long Hair. Signed: <i>Rembrandt f. 1665.</i> Bust, life-size. Canvas. H. 6", 71; w. 6", 635.	VII	53
Mr. T. J. Blakeslee.		
528. The Sibyl. More than half-length figure, life-size. Painted about 1667. Canvas. H. 6", 96; w. 6", 76	VII	117
Mr. James W. Ellsworth.		
81. Portrait of a Man of Forty, long known as a "Portrait of Doctor Tulp". Bust, life-size. Signed: <i>R. van Ryn 1632.</i> Panel. Oval. H. 6", 72; w. 6", 52	II	41

Mr. E. Fischhof.

204. An old Man with his Throat uncovered. Bust, life-size. Signed:
Rembrandt f. 1635. Panel. H. 0^m,67; w. 0^m,54. (Formerly in Mr. R. W.
 Hudson's Collection, London) III 151

Mr. George J. Gould.

376. Study of an old Man with a grizzled Beard, in a red Cap. Bust, life-
 size. Signed: *Rembrandt f. 1650.* Canvas. H. 0^m,68; w. 0^m,56. . . . V 161
370. The Standard-Bearer with a wide Sash. Three-quarters length figure,
 life-size. Signed: *Rembrandt f. 1654.* Canvas. H. 1^m,38; w. 1^m,14 . . . V 149

Mr. Henry O. Havemeyer.

73. Portrait of a Gentleman, long known as "The Treasurer".
 Three-quarters length figure, life-size. Signed: *Re van Ryn 1632.*
 Canvas. H. 1^m,12; w. 0^m,91. II 25
82. Portrait of a Gentleman of the Van Beresteyn-Vucht Family.
 Three-quarters length figure, life-size. Signed: *Re van Ryn 1632.*
 Canvas. H. 1^m,12; w. 0^m,89. Companion picture to No. 83 II 43
83. Portrait of a Lady of the Van Beresteyn-Vucht Family. Three-
 quarters length figure, life-size. Signed: *Re van Ryn 1632.* Canvas.
 H. 1^m,12; w. 0^m,89. Companion picture to No. 82 II 45
275. Portrait of the Gilder Herman Doomer, known as "The Gilder".
 Half-length figure, life-size. Signed: *Rembrandt f. 1640.* Panel. H. 0^m,73;
 w. 0^m,54 IV 141
278. Portrait of an old Lady, looking to the Left, her Hands clasped.
 Half-length figure, life-size. Signed: *Rembrandt f. 1640.* Panel. H. 0^m,69;
 w. 0^m,60 IV 147
266. A young Man by a Pillar, holding a plumed Cap in his Hand.
 Three-quarters length figure, life-size. Painted about 1643. Canvas.
 H. 1^m,16; w. 0^m,96. Companion picture to No. 267 IV 123
267. A young Woman, resting her right Hand with a Fan on the Back
 of a Chair. Three-quarters length figure, life-size. Signed: *Rembrandt*
f. 1643. Canvas. H. 1^m,16; w. 0^m,96. Companion picture to No. 266. . IV 125
286. Portrait of a young Man in a high broad-brimmed Hat, his left
 Hand on his Breast. Three-quarters length figure, life-size. Signed:
Rembrandt f. 1643. Canvas. H. 1^m,20; w. 0^m,92 IV 163

Mr. Robert Hoe.

303. A young Girl, holding out a Medal on a Chain. Rather more than
 half-length figure, less than life-size. Painted about 1640-1643. Canvas.
 H. 0^m,64; w. 0^m,53. IV 197

Mr. Joseph Jefferson.

118. Portrait of Petronella Buys. Bust, life-size. Signed: *Rembrandt f. 1635.*
 Panel. Oval. H. 0^m,76; w. 0^m,58 II 115

Mr. Morris K. Jesup.

90. Portrait of a young Man, erroneously called Burgomaster Six.
Bust, rather less than life-size. Painted about 1633. Panel. H. 0^m,62;
w. 0^m,52. Companion picture to No. 91. II 59
91. Portrait of a young Woman, erroneously called the Wife of
Burgomaster Six. Bust, rather less than life-size. Painted about 1633.
Panel. H. 0^m,62; w. 0^m,52. Companion picture to No. 90. II 61

Mr. Mck Twombly.

145. The noble Slav, formerly called the Turk with the Stick. Three-
quarters length figure, life-size. Signed: *Re. f. 1632*. Canvas. H. 1^m,50;
w. 1^m,21. II 169

Mr. Richard Mortimer.

205. A Warrior putting on his Armour. Three-quarters length figure, life-
size. Painted about 1634. Canvas. H. 1^m,00; w. 0^m,825. III 153

Mr. Charles Stewart Smith.

134. St. John the Baptist. Bust, life-size. Signed: *Rembrandt ft. 1632*.
Panel. Oval. H. 0^m,54; w. 0^m,48. II 147

Mr. H. L. Terrell.

260. Rembrandt with short Hair in a broad flat Cap. Half-length figure,
life-size. Painted about 1645. Panel. H. 0^m,71; w. 0^m,57. (Formerly in
the Duke of Leuchtenberg's Collection, St. Petersburg). IV 111

Mr. Ch. T. Yerkes.

45. The Raising of Lazarus. Small full-length figures. Signed: *Remb....*
Painted about 1630. Panel. H. 0^m,41; w. 0^m,36. I 123
84. Portrait of an Officer, probably Joris de Caulery. Three-quarters
length figure, life-size. Signed: *Re. van Ryn 1632*. Canvas. H. 1^m,02;
w. 0^m,825. II 47
202. A Rabbi in a white Cap. Bust, life-size. Painted about 1635. Panel.
H. 0^m,625; w. 0^m,52. III 147
407. Jupiter and Mercury entertained by Philemon and Baucis. Small
full-length figures. Signed: *Rembrandt f. 1658*. Panel. H. 0^m,54;
w. 0^m,68. VI 45

NORWICH.

Mr. W. A. Slater.

470. A white-bearded old Man in a broad Cap, seated. Half-length
figure, life-size. Painted about 1655. Canvas. H. 0^m,82; w. 0^m,65. VI 171

PHILADELPHIA.

Mr. C. A. Griscom.

139. An old Man, looking sideways. Bust, life-size. Painted about 1632.
Panel. H. 0^m,64; w. 0^m,45. (Formerly in Dr. Martin Schubart's Collection,
Munich). II 157

Mr. John G. Johnson.

195. The Finding of Moses. Small full-length figures. Painted about 1635.
Canvas. Oval. H. 0^m,47; w. 0^m,59. (Formerly in Sir Robert Peel's Collec-
tion, Drayton Manor). III 133

	Volume	Page
318. Christ on the Cross. Small full-length figure. Sketch. Painted about 1640. Panel. H. 0 ^m ,335; w. 0 ^m ,240.	V	45
473. Head of a bearded Jew in a red Cap, looking down. Bust, barely half the size of life. Painted about 1655. Panel. H. 0 ^m ,25; w. 0 ^m ,195 . . .	VI	177
412. Small Head of Christ, inclined to the Right. Bust, about half the size of life. Painted about 1656-1658. Panel. H. 0 ^m ,335; w. 0 ^m ,29.	VI	55
Mr. P. A. B. Widener.		
153. Saskia in a Gold-embroidered Veil. Bust, life-size. Painted about 1633. Panel. H. 0 ^m ,59; w. 0 ^m ,455.	III	69
PITTSBURGH.		
Mr. A. M. Byers.		
54. Portrait of Rembrandt in an Eastern Dress. Small full-length figure. Signed : <i>Rembrandt ft. 1641</i> (The signature is a forgery). Painted about 1631-1632. Panel. H. 0 ^m ,68; w. 0 ^m ,50. (Formerly in the Kums Gallery, Antwerp).	I	141
156. Saskia with a black Feather in her Hair. Half-length figure, life-size. Signed : <i>Rembrandt f. 1636</i> . Canvas. H. 0 ^m ,785; w. 0 ^m ,66	III	55
Mr. H. C. Frick.		
365. A young Painter in a high Hat, holding his Sketch-Book in his Hands. Half-length figure, life-size. Signed : <i>Rembrandt f. 164.</i> . Painted about 1648. Canvas. H. 1 ^m ,135; w. 0 ^m ,89.	V	139
Mr. Charles M. Schwab.		
526. The Accountant. Half-length figure, life-size. Painted about 1663. Canvas. H. 1 ^m ,02; w. 0 ^m ,80	VII	113



A CONCORDANCE TABLE

OF WORKS GIVEN IN THESE VOLUMES

AND IN

SMITH'S "CATALOGUE RAISONNÉ"

A CONCORDANCE TABLE

OF WORKS GIVEN IN THESE VOLUMES

AND IN SMITH'S "CATALOGUE RAISONNÉ"

N° in Smith	N° in present work	N° in Smith	N° in present work
1	207	14	410
2	a)	15	244
3	240	16	j)
4	b)	17	404
5	334	18	212
6	c	19	335
7	d)	20	402
8	e)	21	401
9	39	22	401
10	f)	23	k)
11	g)	24	195
12	h)	25	409
13	i)	26	l)

a) *Abraham entertaining the Angels*. — Collections Jan Six, Amsterdam, 1702; B. West, London, 1820; J. Haldiman; R. Saunderson. Present owner unknown.

b) *Abraham dismissing Hagar*. — Engraved by Spilsbury. To judge from this engraving, the original is certainly not by Rembrandt. The same subject appeared in the A. Bout sale, Amsterdam, 1733. Present owner unknown.

c) *Hagar in the Desert*. — By G. Flinck, in the Schönborn-Buchheim Gallery, Vienna, n° in catalogue, 18, ascribed there to F. Bol.

d) *Lot and his Daughters*. — Engraved by Hadweg. Present owner unknown.

e) *Lot and his Daughters*. — Engraved by G. F. Schmidt, when in the collection of Prince Henry of Prussia. By A. de Gelder, in the Roumiantzoff Museum, Moscow, n° in catalogue, 587.

f) *Jacob obtaining his Father's Blessing*. — Described from an anonymous engraving. Perhaps our n° 217. The same subject appeared in 1749 at the Jetswaart sale, Amsterdam. Another, ascribed to Victoors, in the Dulwich Gallery.

g) *Jacob obtaining his Father's Blessing*. — School of Rembrandt. Marlborough sale, 1886. Present owner unknown.

h) *Jacob's Dream*. — By A. de Gelder, Dulwich Gallery, n° in catalogue, 126, as School of Rembrandt.

i) *Jacob's Dream*. — Schönborn-Buchheim Gallery, Vienna, n° in catalogue, 121, as style of Rembrandt. Very likely by G. Flinck.

j) *Joseph introducing his Father to Pharaoh*. — Haselaar sale, Amsterdam, 1742, as a Rembrandt; Jetswaart sale, Amsterdam, 1749, as an F. Bol. Now in the Dresden Gallery, n° in catalogue, 1605, correctly ascribed to F. Bol.

k) *Joseph interpreting the Dreams of Pharaoh's Butler and Baker in Prison*. — Prince de Carignan sale, Paris, 1743. The same subject, ascribed to Rembrandt, but painted by a pupil in the collection of the Duke of Bedford, Woburn Abbey; Waagen, IV, 333.

l) *Judah giving the Pledge to Thamar*. — By G. van den Eeckhout, in the Czernin Gallery, Vienna, n° in catalogue, 153.

N° in Smith	N° in present work	N° in Smith	N° in present work
27	a)	42	193
28	b)	43	h)
29	c)	44	344
30	d)	45	344
31	e)	46	i)
32	46	47	j)
33	246	48	k)
34	f)	49	l)
35	243	50	m)
36	530	51	249
37	411	52	216
38	531	53	219
39	g)	54	n)
40	290	55	332
41	322	56	o)

a) *Hannah instructing her Son Samuel*. — School of Rembrandt, Hermitage, St. Petersburg, n° in catalogue, 822.

b) *Elisha raising the Widow's Son*. — Not by Rembrandt. Engraved in mezzotint by R. Earlom. Collection of Sir R. Colt Hoare. Stourhead Heirlooms sale, London, 1886, £ 68. Vicomte Du Bus de Gisignies sale, Brussels, 1896, fr. 16000. Present owner unknown.

c) *Elisha prophesying his own Danger*. — Engraved by Pietro Monaco, when in the collection of Signor Bartolo Bernardi. Present owner unknown.

d) *Saul consulting the Witch of Endor*. — Not by Rembrandt. Engraved anonymously in the collection of Herr Backmann, Magdeburg. The same subject appeared in the Pommersfelden sale, Paris, 1867, fr. 25000, and again in the Merton sale, Paris, 1874, fr. 3205, and is now in the possession of M. Dollfus, Paris.

e) *Samson betrayed by Delilah*. — Copy in the Cassel Gallery, n° in catalogue, 252, after the picture in the Schönborn-Buchheim Gallery, Vienna.

f) *Bathsheba receiving a Message from David*. — Engraved by J. G. Haid under the title: "Rembrandt's Mistress". Present owner unknown.

g) *David sacrificing at the Threshing-Floor of Araunah*. — Exhibited at the British Institution in 1819, by Sir A. Lechmere.

h) *The Angel conducting Tobias*. — Not by Rembrandt. National Gallery, London, n° in Catalogue, 72.

i) *Tobias quitting his Parent's Abode*. — In the Brunswick Museum. "The Angel with Tobias" was described as a bad copy after Rembrandt in the manuscript catalogue of 1744. It is now lost, unless a confusion has been made with n° 282 of the last edition of the catalogue of the Brunswick Gallery, "Tobias restoring his Father's Sight" ascribed to Eeckhout, which itself, however, is only a copy after the picture by Rembrandt in the Arenberg Gallery, Brussels (our n° 216).

j) *Tobias and the Angel*. — G. Hibbert sale, 1829. Present owner unknown.

k) *Tobit and his Wife at the Door of their House*. — Engraved by G. F. Schmidt in 1773, when in the collection of Herr Caesar. By C. Fabritius, in the Ferdinandeum, Innsbruck, n° in catalogue, 600.

l) *Tobias and his Wife*. — Engraved by W. de Leeuw. Present owner unknown. An old copy at the Hofje van Aerden, at Leerdam.

m) *Tobias and his Wife*. — 1 ft. by 1 ft. 3 in. R. de Saint-Victor sale, Paris, 1822, Chevalier Énard sale, Paris, 1832, bought by Chaplin. Perhaps the picture at Sir Frederick Cook's, at Richmond (our n° 331).

n) *The Angel departing from the Family of Tobit*. — Engraved by R. Walker, when in the collection of Mr. Hone, 1765. Copy with variations or "pastiche" of the picture in the Louvre, n° in catalogue, 219. Waagen, vol. II, p. 308.

o) *The Annunciation*. — Engraved by Lagrenée, and by Depréel. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
57	241	74	d)
58	316	75	e)
59	315	76	f)
60	a)	77	g)
61	406	78	417
62	406	79	h)
63	406	80	408
64	44	81	i)
65	b)	82	120
66	7	83	j)
67	7	84	k)
68	44	85	l)
69	518	86	m)
70	c)	87	n)
71	248	88	214
72	251	89	o)
73	242	90	p)

a) *The Nativity, and Adoration of the Shepherds.* — 1 ft. 9 1/2 in. by 2 ft. 3 1/2 in. Brought to England, in 1818, by Lafontaine. In 1836 in the collection of M. Boursault, Paris. Higginson sale, London, 1846, £ 110. Bought by Baylis. Present owner unknown. The same subject engraved by Falbe.

b) *The Presentation in the Temple.* — Engraved in mezzotint by R. Earlom when in the collection of Horace Walpole. Present owner unknown.

c) *The Circumcision.* — 2 ft. 2 in. by 2 ft. 1 in. Engraved (published) by P. Barendrecht. A picture representing the same subject in the J. van den Blooken sale, Amsterdam, 1707, and again in an anonymous sale, Amsterdam, 1736. Present owner unknown.

d) *The Holy Family.* — Not by Rembrandt. Hermitage, St. Petersburg.

e) *The Holy Family in the shade of a Tree.* — Quoted by Smith from the catalogue of the Duke of Brunswick's collection. Has since disappeared.

f) *Christ among the Doctors.* — Engraved in mezzotint by Greenwood. Etched by Hess. By S. Koninck in the Pinakothek, Munich, n° in catalogue, 353.

g) *Christ disputing with the Doctors.* — Etched by Hess. By G. van den Eeckhout, in the Pinakothek, Munich, n° in catalogue, 348.

h) *Christ raising the Daughter of Jairus.* — En-

graved by G. F. Schmidt. Etched by Barnet. By G. van den Eeckhout, in the Berlin Gallery, n° in catalogue, 804.

i) *Christ blessing the Children.* — Engraved by Hess, when in the Schönborn-Buchheim Gallery, Vienna. By G. van den Eeckhout, National Gallery, London, n° in catalogue, 757.

j) *Christ raising Lazarus.* — Anonymous sale at Amsterdam, 1727. Present owner unknown.

k) *Christ driving the Money-Changers out of the Temple.* — Engraved by S. Savery. (This engraving is a copy after the etching by Rembrandt. Bartsch n° 69). Present owner unknown.

l) *Nicodemus visiting Christ by Night.* — Dated 1632. Engraved in mezzotint by Greenwood. Present owner unknown.

m) *Christ mocked.* — Engraved by G. F. Schmidt, 1736. Present owner unknown.

n) *The Flagellation.* — School of Rembrandt. Budapesth Gallery, n° in catalogue, 229.

o) *Christ in the Garden of Olives.* — Engraved by Baron Denon and by William Brockedon. Denon sale, Paris, 1826, fr. 2251. Present owner unknown.

p) *Judas casting down the thirty Pieces of Silver.* — Engraved by Dunkarton, when in the collection of J. Fanshawe. By S. Koninck, in the Wesendonck Collection, Berlin.

N° in Smith	N° in present work	N° in Smith	N° in present work
91	124	112	247
92	a)	113	338
93	125	114	339
94	126	115	220
95	337	116	f)
96	245	117	533
97	b)	118	328
98	128	119	123
99	129	120	g)
100	130	121	h)
101	129	122	i)
102	131	123	325
103	221	124	215
104	326	125	215
105	c)	126	j)
106	d)	127	k)
107	e)	128	l)
108	127	129	m)
109	133	130	40
110	405	131	n)
111	403	132	483

a) *The Elevation of the Cross*. — In 1836 in the collection of Sir Ch. Bagot. 1 ft. 3 1/2 in. by 11 1/2 in. Study for the Munich picture. Present owner unknown.

b) *The Descent from the Cross*. — Copy after Rembrandt's etching, Bartsch n° 81. Schönborn-Buchheim Gallery, Vienna, n° in catalogue, 79.

c) *The Disciples at Emmaüs*. — Engraved by Houbraken in his *Groote Schoubourgh*, vol. I, p. 258, after a drawing by Rembrandt.

d) *Christ disappearing from his Disciples at Emmaüs*. — Engraved by W. Baillie. Present owner unknown.

e) *A Head of our Saviour, in Profile*. — Engraved in mezzotint by Greenwood. Present owner unknown.

f) *The Lord of the Vineyard*. — Engraved by Ravenet, by Pether, by B. Smith, by Fittler, and by M. Picot. School of Rembrandt in the Städel Institute, Frankfurt, n° in catalogue, 181.

g) *The Decollation of St. John*. — Engraved by Claessens. School of Rembrandt, ascribed alter-

natively to Drost and to C. Fabritius. Rijksmuseum, Amsterdam, n° in catalogue, 289.

h) *St. Peter in Prison*. — 1 ft. 9 in. by 1 ft. 5 1/2 in. Duc de Praslin sale, Paris, 1793, fr. 1500. Present owner unknown.

i) *The Angel delivering St. Peter from Prison*. — Engraved (in a round) by J. de Frey. Present owner unknown.

j) *Philip baptising the Eunuch*. — Engraved by J. G. van Vliet. Present owner unknown.

k) *Jacob*. — A bearded old Man in Profile. Etched by G. F. Schmidt. Present owner unknown.

l) *St. Jerome praying*. — Etched by J. G. van Vliet, 1631. Present owner unknown.

m) *St. Jerome at the foot of a Tree, reading*. — Etched by J. G. van Vliet. Present owner unknown.

n) *St. Peter penitent*. — Etched by J. G. van Vliet, 1634, after the principal figure (Judas) of the picture in the possession of Baron de Schickler, Paris (our n° 10). Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
133	218	150	239
134	a)	151	435
135	42	152	121
136	521	153	122
137	b)	154	121
138	c)	155	122
139	253	156	h)
140	d)	157	i)
141	486	158	130
142	55	159	m)
143	e)	160	n)
144	f)	161	105
145	250	162	o)
146	g)	163	157
147	h)	164	p)
148	i)	165	353
149	j)	166	210

a) *A Priest performing Evening Service.* — In 1836 in the collection of Major General Davy, Tracy Park. Present owner unknown.

b) *St. John.* — Scraped in mezzotint by W. Vaillant. Present owner unknown.

c) *A Magdalen.* — Scraped by J. Kleine in the "Wohlgeboren" (sic) Collection. Present owner unknown.

d) *The Night-Watch.* — Copy by Lundens in the National Gallery, London, n° in catalogue, 289.

e) *The Grace.* — School-picture in the Bridge-water Gallery, London. A replica in the Hermitage, St. Petersburg.

f) *The Grace.* — The picture mentioned in the preceding note as in the Hermitage, St. Petersburg, n° in catalogue, 803.

g) *A Philosopher and an old Man in Conversation.* — Engraved by Claessens. Present owner unknown.

h) *A Woman with a Boy in her Lap.* — Dated 1641. 3 ft. 4 in. by 2 ft. 4 1/2 in. Canvas. Smeth van Alphen sale, Amsterdam, 1810, Lebrun sale, Paris, 1811. Present owner unknown.

i) *A Philosopher at his Studies.* — Engraved by an anonymous artist. Present owner unknown.

j) *Blind Tobit.* — Viscountess Hampden sale, London, 1834. In Dr. Fletcher's Collection in 1836. Present owner unknown.

k) *A Philosopher meditating.* — Dated 1643. Comte de Vence sale, Paris, 1750, and Danoot sale, Brussels, 1828. Engraved by an anonymous artist. A school-picture, ascribed to C. Fabritius, in the Cook Collection, Richmond. Another picture of the same subject in the collection of M. de Besenval, Paris. Photograph by Braun, n° 16416.

l) *Heracitus and Democritus.* — 3 ft. 7 in. by 4 ft. 6 in. Canvas. In 1836 in the J. R. West Collection. Present owner unknown.

m) *A venerable old Man, meditating on Mortality.* — Engraved in outline by Winstanley in 1828. A school-picture in the collection of the Earl of Derby, Knowsley.

n) *A Boy playing on a Pipe.* — Sir Philip Stephens sale, London, 1810, and H. Bingham-Mildmay sale, London, 1890. In 1902 in the possession of C. Sedelmeyer, Paris, as a C. Fabritius. Reproduced in *Catalogue of 100 Paintings by Old Masters of the Sedelmeyer Gallery*, 1902, n° 14.

o) *A Woman lying asleep, with both Hands on her Lap.* — 2 ft. 5 in. by 2 ft. In an anonymous sale at Rotterdam in 1756. Present owner unknown.

p) *A Woman plucking a Fowl.* — Engraved by Houston and by W. Baillie under the title of *Rembrandt's Mother*. About 3 ft. 8 in. by 3 ft. Canvas. In the W. Six sale, Amsterdam, 1734, Willett sale, London, 1813, Beurnonville sale, Paris, 1884. Pre-

N° in Smith	N° in present work	N° in Smith	N° in present work
167	210	186	k)
168	304	187	l)
169	a)	188	71
170	b)	189	m)
171	238	190	39
172	c)	191	196
173	194	192	n)
174	252	193	439
175	d)	194	407
176	e)	195	191
177	398	196	o)
178	300	197	197
179	f)	198	321
180	477	199	164
181	g)	200	261
182	h)	201	206
183	i)	202	p)
184	j)	203	427
185	4	204	430

sent owner unknown. A picture of the same subject was exhibited in Edinburgh by Lord Clinton in 1883.

a) *The Theologians*. — Identical with Smith's n° 219.

b) *A Lady at her Toilet*. — 3 ft. 3 in. by 2 ft. 7 1/2 in. Panel. In 1836 in the possession of J. Berkeley Owen. Present owner unknown.

c) *The rustic Repast*. — Engraved by Verbeck. Present owner unknown.

d) *A Nurse holding a Child on a Goat*. — By N. Maes, in Lady [Anthony] de Rothschild's collection, London.

e) *A Mother and Child*. — Signed and dated 1640. Comte Pourtalès sale, London, 1826. Exhibited at the British Gallery, 1835. In 1836 in the P. Rainier Collection. Present owner unknown.

f) *An old Man with a Lantern, conducting a Woman by Moonlight*. — Engraved by an anonymous artist. Present owner unknown.

g) *The Geometricians*. — Engraved by Me Ardell. Formerly in Lord Ashburnham's collection, now in the possession of Messrs. Thomas Agnew and Sons, London.

h) *Rembrandt's Marriage*. — Not by Rembrandt. Engraved by J. W. Reynolds. Present owner unknown.

i) "*La Poilleuse*". *An old Woman extending her Hand for Charity*. — Engraved by G. F. Schmidt and by Thaenert. Present owner unknown.

j) *Dead Game*. — 2 ft. 4 in. by 1 ft. 10 in. Panel. In the Th. Emmerson Collection about 1836. Present owner unknown.

k) *Avarice*. — Engraved by A. Cardon, 1792, in the Pauwels Collection, Brussels. Sold by auction in 1803 for fl. 186. 4 ft. by 3 ft. Canvas. Present owner unknown.

l) *A Morisco Woman with a Vase*. — Engraved by an anonymous artist. Present owner unknown.

m) *Vertumnus and Pomona*. — By A. de Gelder, in the Rudolfinum, Prague.

n) *The Death of Lucretia*. — Dated 1664. Etched by C. Koepping. Present owner unknown.

o) *Venus appearing to Aeneas*. — More probably *Diana and Endymion*. By G. Flink, in the Liechtenstein Gallery, Vienna.

p) *Rembrandt*. — Engraved by Hess. Not by Rembrandt. In the Pinacothek, Munich, n° in catalogue, 333.

N° in Smith	N° in present work	N° in Smith	N° in present work
205	a)	223	424
206	b)	224	f
207	503	225	428
208	c)	226	g)
209	501	227	349
210	429	228	168
211	d)	229	h)
212	426	230	501
213	360	231	172
214	255	232	i)
215	431	233	j)
216	257	234	k)
217	176	235	170
218	504	236	l)
219	434	237	m)
220	506	238	n)
221	e)	239	o)
222	505	240	p)

a) *Rembrandt engaged at his Studies.* — Countess of Holderness sale, London, 1802. Present owner unknown.

b) *Rembrandt, with his Head on his Hand, and his Elbow on a Window-Sill.* — Marivaux sale, Paris, 1806. T. Garle sale, London, 1862, bought by Smith. Present owner unknown.

c) *Portrait of Rembrandt.* — W. Young Ottley sale, London, 1811. Present owner unknown.

d) *Admiral van Tromp.* — Smith considered it a portrait of Rembrandt himself. Dated 1651. 3 ft. by 2 ft. 5 3/4 in. Canvas. Chevalier Erard sale, Paris, 1832, fr. 17 100. In 1836 in the W. Hope Collection. Present owner unknown.

e) *Rembrandt with a red Cap on his Head.* — 2 ft. by 1 ft. 6 in. Panel. Duc de Praslin sale, Paris, 1793, fr. 1 101. Present owner unknown.

f) *Rembrandt, when upward of sixty Years.* — Smith says in the Amsterdam Museum, confusing it with another picture. It was never there.

g) *Portrait of Rembrandt.* — Exhibited in the British Institution in 1824, by William Gosling. Present owner unknown.

h) *Rembrandt, when nearly sixty Years of Age.* — 2 ft. 8 in. by 2 ft. 1 1/2 in. Canvas. A free copy

of the *Rembrandt âgé* in the Louvre (n° in catalogue, 415). Denain sale, Paris, 1893. Present owner unknown.

i) *Rembrandt, when a Youth.* — Engraved by L. A. Claessens. Present owner unknown.

j) *Rembrandt, bareheaded, wearing a Medal, attached to a Chain of the Order of St. Michael.* — Dated 1632; oval, 1 ft. 10 in. by 1 ft. 6 in. Panel. Gaignat sale, Paris, 1768, with a companion picture, fr. 1 500. Present owner unknown.

k) *Rembrandt, when about fifty-three.* — Engraved by J. Longhi. Present owner unknown.

l) *Rembrandt when young.* — Etched by T. Worledge, scraped in mezzotint by D. Martin in the collection of the Duke of Argyle. Present owner unknown.

m) *Bust of Rembrandt.* — Etched by J. H. S. Present owner unknown.

n) *Rembrandt.* — Etched by T. Reeve. Present owner unknown.

o) *Head of Rembrandt.* — Etched and signed *Remb.* Present owner unknown.

p) *Rembrandt in a Velvet Cap.* — Etched by T. Worledge. The same as Smith's n° 236.

N° in Smith	N° in present work	N° in Smith	N° in present work
241	172	254	i)
242	a)	255	j)
243	16	256	k)
244	b)	257	l)
245	165	258	361
246	c)	259	m)
247	d)	260	457
248	390	261	n)
249	e)	262	o)
250	f)	263	p)
251	g)	264	200
252	h)	265	q)
253	164	266	r)

a) *P. van Uytenbogaert*. — By G. Flinck, in the Rijksmuseum, Amsterdam, n° in catalogue, 366^A.

b) "*Le Vieillard à la Tocque*". — Etched by de Marcenay, 1771. Now in the A. Schloss Collection, Paris.

c) *A Gentleman about thirty-five Years of Age, holding a Staff in his left Hand*. — 2 ft. 10 in. by 2 ft. 1 in. Canvas. In 1836 in the Verstolk van Soelen Collection. Present owner unknown.

d) *Admiral de Ruyter*. — Marquis de Brunoy sale, Paris, 1749, fr. 2201. Present owner unknown.

e) "*Le Vieillard atrabilaire*". — Etched by de Marcenay. 2 ft. 5 in. by 2 ft. Canvas. Comte de Vence sale, Paris, 1750. Present owner unknown.

f) *An Officer, in Armour, and a Steel Helmet*. — Prince de Carignan sale, Paris, 1743, fr. 503. Present owner unknown.

g) *Titus Rembrandt*. — Engraved by A. L. Stein, 1770, in the Gottfried Winckler Collection, Leipzig. Present owner unknown.

h) *A naval Gentleman*. — 2 ft. 1 in. by 1 ft. 7 1/2 in. Wierman sale, Amsterdam, 1762, with a companion picture, fl. 455. Present owner unknown.

i) *A Gentleman, seated, his Hat and Sword hanging on the Wall*. — 4 ft. 11 in. by 3 ft. 10 in. Servad sale, Amsterdam, 1778, fl. 230. Present owner unknown.

j) *A Merchant with a Velvet Cap*. — 2 ft. 9 in. by 2 ft. 1 1/2 in. Canvas. Gaillard de Gagny sale, Paris, 1762, fr. 601. Present owner unknown.

k) *A handsome Youth in Spanish Costume*. — 11 in. by 9 in. Braamcamp sale, Amsterdam, 1771, fl. 261. Present owner unknown.

l) *A Gentleman with a large slouched Hat*. — 2 ft. 3 in. by 1 ft. 9 in. Panel. Braamcamp sale, Amsterdam, 1771, with a companion picture, fl. 325. Present owner unknown.

m) *A young Man*. — 2 ft. 4 in. by 1 ft. 10 in. Panel. Braamcamp sale, Amsterdam, 1771, fl. 350. Present owner unknown.

n) *A Gentleman, holding a large Hat, seated, with his back to a Table*. — Dated 1634. 3 ft. 9 in. by 2 ft. 10 in. Canvas. Described from an unfinished engraving by Josi. Sainte-Foy sale, Paris, 1782, with a companion picture, fr. 2380. Present owner unknown.

o) *A Youth leaning on the Sill of a Window*. — 2 ft. 7 in. by 1 ft. 11 1/2 in. P. V. Locquet sale, Amsterdam, 1783, fl. 299. Present owner unknown.

p) *A Gentleman holding his Hat in his Hand*. — 2 ft. 5 in. by 2 ft. 2 in. Panel. Proley sale, Paris, 1787, fr. 3000. Present owner unknown.

q) *A Gentleman with a turned-up Hat, holding his Gloves in his left Hand*. — 3 ft. 1 in. by 2 ft. 7 in. Canvas. Coelers sale, Paris, 1789, with a companion picture, fr. 9000. Present owner unknown.

r) *A Gentleman with a long Beard, a black Cap, and a Cloak with Gold Buttons*. — 2 ft. by 1 ft. 6 in. Oval. Duc de Praslin sale, Paris, 1793, with

N° in Smith	N° in present work	N° in Smith	N° in present work
267	a)	286	g)
268	b)	287	h)
269	183	287 a	i)
270	c)	288	275
271	d)	289	j)
272	61	290	199
273	348	291	k)
274	226	292	l)
275	526	293	297
276	282	294	268
277	e)	295	m)
278	f)	296	n)
279	370	297	277
280	227	298	158
281	355	299	54
282	362	300	271
283	81	301	283
284	205	302	385
285	145	303	o)

a companion picture, fr. 2000. Present owner unknown.

a) *A Gentleman with a long Beard, a red Velvet Cap, a Gold Chain and a Medal.* — 2 ft. 4 by 2 ft. Canvas. Lebrun sale, Paris, 1791, fr. 1501. Present owner unknown.

b) *A Gentleman, with Beard and Moustaches, large turned-up Hat and white Ruff.* — 2 ft. 6 in. by 2 ft. Panel. Duc de Praslin sale, Paris, 1793, fr. 5201. Present owner unknown.

c) *A young Gentleman.* — De Calonne sale, London, 1795, £ 105. Present owner unknown.

d) *An old Man.* — De Calonne sale, London, 1795, £ 105. Present owner unknown.

e) *A Gentleman.* — Sir Joshua Reynolds sale, London, 1795, £ 24.3. Present owner unknown.

f) *A Gentleman.* — Sir Joshua Reynolds sale, London, 1795, £ 48.6. Present owner unknown.

g) *A Lawyer, sitting in an Arm-Chair.* — Crauford sale, London, 1801, £ 62. Present owner unknown.

h) *A Man with a short thick Beard, wearing a*

Turban Cap. — Engraved by P. Louw. 4 ft. by 3 ft. 2 in. Canvas. Present owner unknown.

i) *A Bust of a Man wearing a Turban.* — Engraved by Preisler in the Hartmann Cabinet. Present owner unknown.

j) *A Man and his Son.* — Pauwels sale, Brussels, 1803, fl. 774. Present owner unknown.

k) *A Burgomaster.* — 2 ft. by 1 ft. 7 in. Panel. Pauwels sale, Brussels, 1803, fl. 611. Present owner unknown.

l) *A Gentleman, about twenty-five, nearly profile.* — Dated 1633. Engraved by an anonymous artist. Present owner unknown.

m) *A Gentleman, having the Appearance of a Magistrate.* — 3 ft. 3 in. by 2 ft. 9 in. Grand-Pré sale, Paris, 1809, fr. 6150. Present owner unknown.

n) *A Bust Portrait of a Jew Rabbi.* — Walsh Porter sale, London, 1810, £ 205. Present owner unknown.

o) *A Gentleman, habited in a dark Dress.* — From the Cassel Gallery and Malmaison. La Fontaine sale, London, 1821, £ 138.12. Present owner unknown.

N ^o in Smith	N ^o in present work	N ^o in Smith	N ^o in present work
304	104	328	449
305	a)	329	371
306	74	330	310
307	456	331	d)
308	447	332	100
309	419	333	e)
309 a	418	334	275
310	228	335	275
311	295	336	f)
312	387	337	g)
313	360	338	365
314	510	339	h)
315	146	340	107
316	114	341	79
317	388	342	225
318	440	343	464
319	88	344	479
320	b)	345	170
321	c)	346	142
322	99	347	i)
323	366	348	460
324	272	349	290
325	138	350	368
326	381	351	469
327	380	352	276

a) *A young Man of a pale and serious Countenance.* — By Nicolaes Maes; now in the Brussels Gallery.

b) *A Burgomaster.* — 1 ft. 4 in. by 1 ft. 1/2 in. Panel. Engraved by N. Depuis jr. Lord Gwydyr sale, London, 1829, £. 100.5. Present owner unknown.

c) *A Gentleman and his Dog.* — Now in the Dutilleul Collection, Paris.

d) *An elderly Man with a short Beard, full face.* — Dated 1644. Exhibited British Institution, 1822. Cholmondeley sale, London 1831. Present owner unknown.

e) *A Gentleman about fifty Years of Age.* — Signed and dated 1641. 4 ft. 2 in. by 3 ft. 2 in. Canvas. Brought to England by Chaplin. Th. Emmerson sale, London, 1832, £ 288.15. Present owner unknown.

f) *A Gentleman, about twenty-eight, in a high-crowned red Velvet Cap.* — Signed and dated 1637. 2 ft. 3 in. by 1 ft. 10 1/2 in. Panel. In 1836 in Lady Stuart's collection. Sold by Nieuwenhuys to Kalkbrenner in 1841. Kalkbrenner sale, Paris, 1850, fr. 2000. Present owner unknown.

g) *A Youth in a red Cap and green Jacket, his Hands placed one on the other.* — In 1836 in Earl Spencer's collection, Althorp.

h) *A Gentleman, about forty, in a large Hat, the right Hand raised across the Body.* — In 1836 in the Th. Emmerson Collection. Present owner unknown.

i) *A military Gentleman, about thirty-five, in Armour, with a deep red Mantle over it.* — Signed and dated 1633. Oval. 2 ft. 2 in. by 1 ft. 9 in. Panel. In 1836 in the Louvre. Has disappeared.

N° in Smith	N° in present work	N° in Smith	N° in present work
353	a)	366	k
354	b)	367	170
355	c)	368	l)
356	475	369	m)
357	443	370	383
358	d)	371	254
359	508	372	309
360	e)	373	367
361	f)	374	308 a
362	g)	375	169
363	h)	376	n)
364	i)	377	o)
365	j)	378	167

a) *A Man, about twenty-six, with long black Hair, scanty Beard and Moustaches.* — 9 in. by 7 in. Panel. In 1836 in Colonel Hugh Baillie's collection. Present owner unknown.

b) *An aged Jew Merchant, with a bushy Beard, seated in an Arm-Chair, both Hands on the top of a Staff.* — 4 ft. 7 in by 3 ft. 7 in. Canvas. In 1836 in the George Wilbraham Collection. Present owner unknown.

c) *A Gentleman, about forty, with a large slouched Hat, dark brown Doublet, square pendant Collar.* — In 1836 in the George Wilbraham Collection. Present owner unknown.

d) *A young military Officer.* — By R. van Gherwen, in the Imperial Gallery, Vienna.

e) *A Gentleman, about thirty-eight, leaning on the back of a Chair.* — From the Cassel Gallery and Malmaison. Companion picture to Smith's n° 562. By F. Bol, in Lord Ashburton's Collection.

f) *A Gentleman about thirty-five, sitting at a covered Table, turning over the Leaves of a large Book.* — 3 ft. 3 in. by 2 ft. 9 in. Canvas. Etched by Worledge in the Hudson Collection. Sir Charles Bagot sale, London, 1836. Present owner unknown.

g) *An aged Man with a dark Velvet Cap; a Medal suspended in Front.* — Sir Charles Bagot sale, London, 1836. James Gray sale, Paris, 1868. Present owner unknown.

h) *A Gentleman and a Lady, full-length, standing hand in hand, on the Terrace of a Mansion.* — Painted about 1635, according to Smith. About

1 ft. 6 in. by 2 ft. 8 in. Canvas. Present owner unknown.

i) *Eleazar Swalmius, one Hand on his Breast, the other on the elbow of his Chair.* — Engraved by Suyderhof and in small by P. Gross. Present owner unknown.

j) *An aged Man, in a Fur Cap and Robe, seated on the further Side of a Table, leaning his Head pensively on his left Hand.* — Engraved by an anonymous artist. Present owner unknown.

k) *An elderly Man with a Beard, seated at a Table, with both Hands on a large Book, which lies open before him.* — Etched by J. G. van Vliet in 1634. Present owner unknown.

l) *An aged Man, in Profile, with a white Handkerchief round his Head.* — Etched by G. F. Schmidt at St. Petersburg in 1718. Present owner unknown.

m) *A Man about fifty-five, in Profile, small turban-shaped Cap, Cloak bordered with Fur, Medal attached by a Chain.* — Engraved by Riedel. Present owner unknown.

n) *A Gentleman, about fifty, holding in his right Hand a Medal, which is attached to a Chain round his Neck.* — In 1836 in the F. Perkins Collection. Perkins sale, London, 1890, £ 1627. Not by Rembrandt. A. Sanderson Collection, Edinburgh.

o) *Govaert Flinck, when about thirty-four, his Hands resting on a Window-Sill.* — Supposed portrait of Govaert Flinck by F. Bol, in the Munich Pinacothek, n° in catalogue, 338.

N° in Smith	N° in present work	N° in Smith	N° in present work
379	446	389	l)
380	a)	390	m)
381	b	391	462
382	c)	392	386
383	d)	393	n)
384	e)	394	270
384 a	f)	395	o)
384 b	g)	396	p)
385	h)	397	q)
386	i)	398	r)
387	j)	399	s)
388	k.	400	t)

a) *An elderly Man, seated, holding a Book, his Face turned from the Spectator.* — Engraved by Laffard. Present owner unknown.

b) *Bust Portrait of a Jewish Priest in a Fur Robe.* — Engraved by van Bergen. Present owner unknown.

c) *Philip van Dorp.* — Dated 1634. Engraved by S. Savery. Present owner unknown.

d) *A young Man, in Profile, bushy Hair, Cap with Feather, Scarf round Neck, massive Gold Chain.* — Engraved by an anonymous artist, and in reverse by S. Savery. Present owner unknown.

e) *An old Man with a bald Head, partly covered by a low Cap.* — Engraved by S. Savery. Present owner unknown.

f) *Bust of an old Man.* — Engraved by H. Dthier in 1633. Present owner unknown.

g) *An old Man, with a bald Head, wearing a full Ruff.* — Signed *R.* Etched in the manner of Lievens. Present owner unknown.

h) *A portly Man, full face, with Moustaches and a small Tuft.* — Engraved by an anonymous artist. Present owner unknown.

i) *An elderly Man, with a large Nose, scanty Hair, large Cloak.* — Engraved in 1761 by J. F. Bause in the J. Winckler Cabinet, Leipzig. Present owner unknown.

j) *A Jew Rabbi, with a large bushy Beard, large Velvet Cap, and a Mantle, which he holds up with one Hand.* — Engraved by G. F. Schmidt, by Riedel, and by J. Wright, 1766. Present owner unknown.

k) *Thomas Agniello.* — Engraved by J. de Frey. Present owner unknown.

l) *A young Gentleman, seated, leaning his Arm on a Ledge in front of him.* — Etched by G. F. Schmidt. Present owner unknown.

m) *An aged Man, with long bushy gray Beard, in Profile, wearing a dark Cloak.* — Etched by G. F. Schmidt. Present owner unknown.

n) *A Man about fifty, having the appearance of a Labourer.* — Etched by Hertel. Dresden Gallery (n° 1576?).

o) *A young Man, seated in an Arm-chair, mending a Pen.* — Engraved by R. Houston and by W. Baillie in the J. Blackwood Collection. Present owner unknown.

p) *A Man, mending a Pen, standing on the further side of a Table.* — Engraved by Spooner, by Ch. Phillips, by R. J. and by de Groot. Present owner unknown.

q) *A venerable Man, with a large Beard, seated at a Table, mending a Pen.* — Engraved by an anonymous artist. Present owner unknown.

r) *A young Man, holding in one Hand a Scroll of Paper, and with the other pushing aside a Curtain.* — Engraved by W. Pether in 1766. By F. Bol, in the Duke of Newcastle's collection, Clumber Park.

s) *A Man, styled "A Polander".* — Etched by J. G. van Vliet. Present owner unknown.

t) *An old Man, styled "Mohamed".* — Engraved by F. L. D. Ciartres. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
401	a	413	146
402	357	414	170
403	b)	415	384
404	517	416	167
404 a	c.	417	h)
405	d)	418	l)
406	e)	419	172
407	f)	420	m)
407 a	g)	421	n)
408	96	422	18
409	h)	423	o)
410	i)	424	p)
411	298	425	q)
412	j)	426	r

a) *A young Man, Mouth slightly open, low Cap worn jauntily on one Side.* — Engraved by an anonymous artist. Present owner unknown.

b) *A Man, styled "Rembrandt's Father".* — Engraved by Greenwood in the W. Baillie Collection, and by J. de Frey. Present owner unknown.

c) *An old Man with a grey Beard and a bald Head.* — Engraved by Preisler. Present owner unknown.

d) *An aged Jew Rabbi, with a large grey Beard, in Profile, leaning his Elbow on a covered Table, with his Hands clasped.* — Scraped in mezzotint by Mc Ardell and by M. Pether. Present owner unknown.

e) *A Man bent with Age, in Profile, Turban over a Cap, with Lappets and Tassels.* — Engraved by A. Riedel, 1755. School-picture, in the Dresden Gallery, n° in catalogue, 1580^a.

f) *An elderly Man, with a large bushy Beard, Velvet Cap, dark Cloak, two Gold Chains.* — Engraved by A. Riedel. By S. Koninck, in the Dresden Gallery, n° in catalogue, 1589^b.

g) *Old Man's Head with long Beard, wearing a Cap.* — Scraped in mezzotint by W. Vaillant, engraved by P. V. S. *Le Vieillard atrabilaire* already described by Smith under n° 249.

h) *A Man about fifty-five, nearly Profile, holding a Book in his Hand.* — Engraved by Debucourt in the Marquis Gerini Collection. Present owner unknown.

i) *A Turk with a small Turban, full-length, a Cane in one Hand, the other on his Hip.* — Engraved by G. Longhi. Present owner unknown.

j) *A Man, styled "Rembrandt's Servant".* — Engraved by Kellerhoven. By A. de Gelder, in the Munich Pinacothek, n° in catalogue, 336.

k) *Two Men, seated, one with his Back to the Spectator, the other full face, leaning both Hands on a Table, on which are Books.* — Engraved by R. Basset. Present owner unknown.

l) *A Rabbi with the Pentateuch; about thirty, without a Beard, large Velvet Cap, Gold Chain and Medal.* — Engraved by J. G. Haid, 1765. Present owner unknown.

m) *A military Man, wearing a dark Velvet Cap bordered with Gold Lace, and a Cuirass, partly concealed by a large Cloak; a Pearl in his Ear.* — Scraped in mezzotint by G. Graham. Present owner unknown.

n) *An elderly Man, with a great Beard, seated, his Fingers between the Leaves of a closed Book, which rests on his Knees.* — Etched by G. F. Schmidt. Present owner unknown.

o) *A Youth about sixteen.* — Already described by Smith under n° 251.

p) *An old Man, reading by the Light of a Lamp.* — Engraved by J. de Frey. Present owner unknown.

q) *A Soldier, about fifty; high Velvet Cap with a Gold Band, Steel Gorget, Fur Cloak over one Shoulder.* — Engraved by Boetius. Present owner unknown.

r) *A portly Man, about thirty-six.* — Portrait of Rembrandt. A school-picture, in the Dresden Gallery, n° in catalogue, 1573.

N° in Smith	N° in present work	N° in Smith	N° in present work
427	a.	439	143
428	b.	440	k ₁
429	c	441	l.
430	538	442	m ₁
431	d ₁	443	n)
432	365	444	270
433	e	445	18
434	f)	446	o)
435	g)	447	203
436	h ₁	448	p)
437	i)	449	q)
438	j)	449 a	r)

a) *An old Man, with a bushy Beard.* — Engraved by C. G. Schultze, 1775. Already described by Smith under n° 407.

b) *A Jew Merchant.* — Engraved by Kellerhoven. The so-called *Manasseh ben Israel*. A copy from the St. Petersburg picture, in the Schleissheim Gallery, n° in catalogue, 445.

c) *A young Man, right Hand on Breast, left holding Gloves.* — School-picture ascribed to F. Bol in the Munich Pinacothek, n° in catalogue, 341.

d) *A Man about forty, with Head inclining to one Side, high turban-shaped Cap and Fur Mantle.* — Oval. 6 in. by 4 1/2 in. Panel. Engraved by Moreau in the Poullain Gallery. Present owner unknown.

e) *A Turk, whole-length, standing, with one Hand on his Hip, holding in the other a long Pipe, the Bowl of which rests on the Ground.* — Engraved by Longhi. Present owner unknown.

f) *A Gentleman about forty.* — Already described by Smith under n° 426.

g) *Bust Portrait of a very old Man, large Beard, black Cap.* — Scraped in mezzotint by Picart, under the title "Lucien, auteur grec". Picart sale, Amsterdam, 1737. Present owner unknown.

h) *An aged Man, with a bald Head, and white Beard.* — Engraved by R. Houston. Present owner unknown.

i) *An aged Rabbi, with a very large Beard.* — Dated 1646. Engraved by W. Baillie and by an anonymous artist. Present owner unknown.

j) *A Gentleman about thirty-five; in the Background a Curtain, and the Interior of a large Room.*

— Engraved in an oval by an anonymous artist. Present owner unknown.

k) *A Gentleman about fifty, standing, holding his Cloak with one Hand, the other placed on his Breast. His Hat, and an open Book are placed on the Table.* — Engraved by G. Longhi under the title "Borgomastro olandese". This is the Portrait of Johannes Uytenbogaert, now in the Collection of Lord Rosebery, at Mentmore Park.

l) *An elderly Man, seated at a Table, holding his Spectacles in one Hand, and an Instrument like a Porte-Crayon in the other, and resting them both on the Table.* — Engraved by J. G. Hertel. Present owner unknown.

m) *A robust Man, about thirty-five, nearly full face, the Body in Profile.* — Dated 1633. Etched by Worledge. Present owner unknown.

n) *A young Man, with scanty Moustaches and bushy Hair, black Cap, Fur Cloak and a white Shirt.* — Engraved by J. F. Schroter, 1790. Present owner unknown.

o) *A Jew Rabbi with thick bushy Hair and high slouched Hat, holding a Walking-Stick with both Hands.* — Engraved by Cooper in the collection of the Duke of Buckingham. Present owner unknown.

p) *Portrait of a young Gentleman, wearing a Cap with a Feather.* — Engraved by W. de Leeuw. Present owner unknown.

q) *A Gentleman about fifty, with a remarkably fat Face.* — Engraved by Houston as "Burgomaster Six". Present owner unknown.

r) *"John Six".* — Engraved by W. Vaillant. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
450	a)	463	h
451	296	464	i
452	270	465	j
453	386	466	468
454	467	467	517
455	427	468	96
456	b)	469	12
457	c)	470	l)
458	259	471	l
459	d)	472	m)
459 a	e)	473	n)
460	f)	474	o)
461	20	475	p)
462	g)	476	q)

a) *An old Man, with a thick Beard, seated at a Table, holding a Pen in one Hand, and resting his Head on the other.* — Etched by R. Wilson. Present owner unknown.

b) *A military Officer about fifty-six, standing, with one Hand on the top of a Staff.* — Scraped in mezzotint by an anonymous artist twice, the second time small. Present owner unknown.

c) *An old Man, holding a Cane in his right Hand, and a Glove in his Left.* — Engraved by Dansell, and again, reversed. Present owner unknown.

d) *A Bust Portrait of an old Man with a long Beard, and a large Cap.* — Scraped in mezzotint by Watson in the Duke of Argyle's collection. Present owner unknown.

e) *The same old Man in a large Hat instead of a Cap.* — Present owner unknown.

f) *An Officer, in Profile, wearing a plumed Cap.* — Etched by J. G. van Vliet, 1631. Present owner unknown.

g) *A Soldier in Armour, on a richly caparisoned Horse.* — Engraved by J. Liévens. Present owner unknown.

h) *"L'Ami de Rembrandt".* — Engraved in 1765 by Romanet at Basle in the J. J. de Rodolphe Frey Collection. Present owner unknown.

i) *An Officer, about twenty-eight, with dark Beard and Moustaches. Black Cap with two Feathers,*

Steel Gorget and Gold Chain. — In 1836 in the Madame Dansaert Collection, Brussels. Present owner unknown.

j) *A Gentleman, about twenty-two, with his Head uncovered, and long curling Hair. Standing, with one Hand tucked in the Breast of his Cloak.* — Engraved by J. G. Janota in the Liechtenstein Gallery. By A. de Gelder, in the Liechtenstein Gallery, Vienna, n° in catalogue, 128.

k) *A Gentleman, three-quarters face, with frizzled Hair.* — Etched by J. G. van Vliet in 1634. Present owner unknown.

l) *Portrait of N. Butner.* — Engraved by J. Greenwood. Present owner unknown.

m) *Portrait of Moses Heuriquez.* — Engraved by an anonymous artist. Present owner unknown.

n) *A Gentleman about thirty, in Profile, thin Moustaches and bushy frizzled Hair. Velvet Cap with Pearls and a Feather, striped Scarf round his Neck.* — Engraved by an anonymous artist. Signed "Rembt. invent." Present owner unknown.

o) *"Le Vieillard atrabilaire".* — Already described by Smith under n° 249.

p) *A Man about fifty-five, with a Beard, nearly Profile, seated, reading a Book.* — Engraved by J. L. Krafft. Present owner unknown.

q) *Menassah ben Israel, when about thirty-five.* — Dated 1636. Engraved in an oval by J. G. Hertel and copied in a square and reversed by an anonymous engraver. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
477	a)	494	69
478	b)	495	150
479	c)	496	k)
480	d)	497	118
481	e)	498	l)
482	f)	499	m)
483	g)	500	65
484	h)	501	499
485	i)	502	153
486	j)	503	285
487	109	504	n)
488	116	505	288
489	150	506	397
490	106	507	113
491	263	508	190
492	j)	509	o)
493	186	510	p)

a) *Admiral van Tromp. Moustaches and curling bushy Hair; a large Pearl in his Ear; slouched Velvet Cap, large Cloak and Armour, and a Gold Chain.* — More probably a later portrait of the master himself. Scraped in mezzotint by G. Graham. Present owner unknown.

b) *A portly young Man.* — Etched by Riedel. By J. Backer, in the Dresden Gallery, n° in catalogue, 1586.

c) *A Man about forty, with Mezzetin cap, a Cloak and two Gold Chains.* — Engraved by the Chevalier Claussin. Present owner unknown.

d) *A young Officer, with a large Cap decked with a Feather, large Cloak and Steel Gorget.* — Engraved by J. L. Kraft. Present owner unknown.

e) *A Jew about fifty-five, with large slouched Hat, and full plaited Ruff.* — Scraped in mezzotint by J. Stolker, who probably forged it.

f) *A young Man, leaning on a Pedestal.* — Engraved by Surugue. Present owner unknown.

g) *Portrait of Jeremiah Decker.* — Scraped in mezzotint by A. van Halen. Present owner unknown.

h) *"L'Ingénieur anglais".* — Etched in an oval by an anonymous artist, with a coat of arms and cypher in the upper corners. Present owner unknown.

i) *A Bust Portrait of a Man in a Mezzetin Cap.* — Signed: Rembrandt e. f. Present owner unknown.

j) *Rembrandt's Mother, nearly in Profile, wearing a Hood and a Cloak.* — School-picture, in the Czernin Gallery, Vienna, n° in catalogue, 75.

k) *A Lady, about thirty-three, with a small white Cap fringed with Lace, large white Ruff and black figured Silk Gown.* — Signed and dated 1631. Oval. In 1836 in the De la Hante Collection, Paris. Present owner unknown.

l) *A Portrait, styled "The Princess of Nassau".* By F. Bol, in the Hermitage, St. Petersburg, n° in catalogue, 845.

m) *Portrait of a Lady.* — Companion picture to the portrait of Rembrandt's Sister in the Hirsch-Gereuth and George Donaldson Collections. Oval. In 1767 in the Julienne sale, Paris, sold with the companion picture, fr. 1212. Present owner unknown.

n) *A Lady, elegantly attired in an embroidered Dress, seated, holding an Agrafe of Diamonds and Pearls in her Hand.* — Braamcamp sale, Amsterdam, 1771, with a companion picture, fl. 325. Present owner unknown.

o) *A Lady, wearing a Hat and Feathers, standing, leaning her right Hand on a Table.* — 3 ft. by 2 ft. 3 in. Panel. Poullain sale, Paris, 1780, fr. 2570. Present owner unknown.

p) *A Lady, seated, with her right Hand placed on her Knee, the left resting on the Arm of her Chair.* — Sainte-Foy sale, Paris, 1782, with a companion picture, 2380 fr. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
511	284	527	h)
512	350	528	363
513	a)	529	i)
514	92	530	j)
515	b)	530 a	k)
516	492	531	l)
517	369	532	301
518	c)	533	m)
519	263	534	269
520	d)	535	394
521	184	536	281
522	e)	537	453
523	f)	538	n)
524	60	539	478
525	g)	540	o)
526	481	541	393

a) *A Lady in a black striped Silk Gown with the Sleeves turned up; on her Bosom a Gold Chain and Jewels, the left Hand placed on the Back of the right.* — Coclers sale, Paris, 1789, with a companion picture, fr. 9000. Present owner unknown.

b) *A young Woman, seated in a Chair.* — Lord Ossory sale, London, 1819, £ 151. Present owner unknown.

c) *A Lady.* — Companion picture to Smith's n° 303, from the Cassel Gallery and Malmaison. La Fontaine sale, London, 1821, £ 154.7 Present owner unknown.

d) *A young Lady in a black Dress and Pearl Necklace, and black Velvet Cap.* — 2 ft. by 1 ft. 6 in. Panel. Duc de Praslin sale, Paris, 1793, with a companion picture, fr. 1101. Present owner unknown.

e) *A young Lady, with a Wreath of Flowers on her Head.* — Oval. 2 ft. by 1 ft. 6 in. Destouches sale, Paris, 1794, fr. 451. Present owner unknown.

f) *A young Lady with sandy coloured curling Hair, black Dress embroidered with Gold, rich white Lace Collar.* — 1 ft. 10 in. by 1 ft. 4 in. Panel. Destouches sale, Paris, 1794, fr. 651. Present owner unknown.

g) *A young Woman.* — Reynolds sale, London, 1795, £ 49.7. Present owner unknown.

h) *A Portrait, styled "Rembrandt's Wife".* —

Baron Nagel sale, London, 1795, £ 72.5. Present owner unknown.

i) *A Lady, seated, with a small Book in her Hand. Plain white Cap, black Silk Gown, full pleated white Ruff.* — 2 ft. 4 in. by 1 ft. 8 in. Panel. Tolozan sale, Paris, 1804, fr. 1380. Present owner unknown.

j) *A young Lady, in Profile, with a large crimson Silk Hat adorned with Feathers.* — Copy of the Saskia in the Cassel Gallery, in the Antwerp Museum, n° in catalogue, 293.

k) *A young Lady in Profile.* — Etched by A. Pond. Present owner unknown.

l) *"A Bavarian Princess", commended for the "surprising Effect of Light, which pervades it".* — Crauford sale, London, 1801, £ 70. Present owner unknown.

m) *A Lady, half-length.* — In 1797 in the Trumbull Collection. Present owner unknown.

n) *A Lady about forty, in a black Cap, black Silk Gown, very large full pleated white Ruff.* — Portrait of Alotte Adriaensz in the Cook Collection, Richmond. Authentic work of Rembrandt, very much injured, dated 1639.

o) *The Artist's Mother, about sixty, nearly Profile. White Cap, brown Cloak with Fur. Bust.* — About 1 ft. 9 in. by 1 ft. 2 in. Panel. Brought to England by Smith from the Kaunitz Collection, Vienna. In 1836 in Lord Vernon's Collection. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
542	a.	561	262
543	420	562	d)
544	89	563	e)
545	280	564	f)
546	454	565	g)
547	58	566	h.
548	395	567	299
549	399	568	i)
550	350	569	182
551	108	570	265
552	80	571	63
553	279	572	j)
554	b)	573	85
555	56	574	264
556	c)	575	k)
557	291	576	153
558	289	577	l)
559	537	578	153
560	94	579	151

a) *Rembrandt's Mother*. — So-called portrait of the artist's Mother. By Backer (?), in Earl Spencer's Collection, Althorp.

b) *An elderly Lady, seated in an Arm-Chair*. — About 4 ft. by 3 ft. In 1836 in the Hoffmann Collection, Haarlem. Present owner unknown.

c) *A young Lady, full face, standing, both Hands concealed in a Muff*. — School-picture, Hampton Court Palace, n° in catalogue, 382.

d) *A Lady, about thirty-five, standing, her Hands crossed on her Waist*. — From the Cassel Gallery and Malmaison. Companion picture to Smith's n° 360. By F. Bol, in Lord Ashburton's Collection, The Grange.

e) *Bust Portrait of a Woman, nearly Profile, her Mouth a little open, white Bandage round her Head*. — Etched by G. F. Schmidt. Present owner unknown.

f) *A Lady, about thirty, holding a Fan in Front of her Waist*. — Etched by G. F. Schmidt, in the Graf Kameke Collection. Probably by F. Bol, and similar to the following picture.

g) *A Lady about thirty, Hair dressed with Pearls, Muslin Veil falling on her Shoulders*. — Etched by

G. F. Schmidt in 1763. The so-called Wife of G. Flinck by F. Bol, in the Munich Pinacothek, n° in catalogue, 339.

h) *An elderly Woman, seated, leaning her Head pensively on her Hand; the other Hand, containing her Spectacles, rests on a large Book lying open before her*. — Etched by G. F. Schmidt. Cf. n° 491, 505, 519, 581.

i) The same as Smith's n° 565.

j) *An elderly Lady, plain white Cap pinned under the Chin, black Cloak with a Hood covering the Head*. — Engraved by J. F. Bause in the Haid Collection at Augsburg. Present owner unknown.

k) *An aged Woman, styled "Rembrandt's Aunt", with a Fur Cap over a striped Kerchief, and a Jewel in the Centre of the Forehead. Seated, holding a Book with both Hands*. — Etched by Weyss after the drawing by Kellerhoven, 1798, in the Collection of Count Riaccourt. Present owner unknown.

l) *Young Woman, nearly full face*. — Dated 1642. Engraved by Hess. Present owner unknown.

N° in Smith	N° in present work	N° in Smith	N° in present work
580	a)	593	l)
581	b)	594	465
582	c)	595	237
583	d)	596	m)
584	e)	597	n)
585	f)	598	233
586	g)	599	o)
587	h)	600	229
588	i)	601	345
589	j)	602	p)
590	106	603	342
591	k)	604	q)
592	23	605	r)

a) *An aged Woman, apparently blind.* — School-picture in the Dresden Gallery, n° in catalogue, 1580^c.

b) *An aged Woman, seated, with her Head a little bent forward, having a large Book, lying open on her Lap, which she holds with one Hand with the Fingers between the Leaves, while the other, containing her Spectacles, rests on the Book.* — Scraped in mezzotint by P. Louw; etched by G. F. Schmidt. Present owner unknown.

c) *A Lady with one Hand raised to her Bosom, her Head-Dress adorned with Feathers.* — 2 ft. 1 in. by 1 ft. 7 1/2 in. Wierman sale, Amsterdam, 1762, with a companion-picture (Smith's n° 252), fl. 455. Present owner unknown.

d) *A Lady about fifty, a Cap placed sideways on her Head over a Kerchief.* — Engraved by R. Houston. Companion picture to Smith n° 436. Present owner unknown.

e) The same as Smith's n° 34.

f) *A Lady about thirty, her Head inclining to one Side. A black Drapery on her Head.* — Scraped in mezzotint by F. Spilsbury, in a painted stone-oval. Present owner unknown.

g) *Mariana.* — The female portrait traditionally known by this name. Etched by W. de Leeuw and published by C. Dankerts. Present owner unknown.

h) The same as Smith's n° 565.

i) *An aged Woman, in Profile, looking upwards. A large Scarf covers her Head and falls*

over her Shoulders. — Etched by J. J. Riemheimer. Present owner unknown.

j) *"La Dame aux perles".* — Etched by De Marcenay, 1768, in the De Peters Collection. Present owner unknown.

k) *A young Woman, half-length.* — Engraved by Preisler, 1761. Present owner unknown.

l) *Rembrandt's Sister.* — Scraped in mezzotint by an anonymous artist. Present owner unknown.

m) *A Landscape, with an extensive View over the flat Country of Holland.* — Engraved by De Marcenay in the Comte de Vence Collection. By Ph. Koninck in Lady Wantage's Collection, London.

n) *A Landscape with a River on which are sailing Boats.* — 1 ft. 5 in. by 1 ft. 3 in. Engraved by Chatelaine, 1744, in the Peter Delmé Collection. Present owner unknown.

o) *A Sea-View.* — Engraved, in an oval, by Delvanys in the Galerie Choiseul. Present owner unknown.

p) *Rustic Scene, with a Stream flowing in the Foreground, in which are two small Boats and two Swans.* — Etched by Sir A. Hume in his Collection. English School of the eighteenth century, now in the Brownlow Collection, Ashridge Park.

q) *A Landscape with Buildings.* — School of Rembrandt. Until 1898 in the Clinton-Hope Collection, Deepdene. Present owner unknown.

r) *Rembrandt's Father's Mill.* — Sold as a work of Philips Koninck as early as 1829, G. Hibbert sale.

N° in Smith	N° in present work	N° in Smith (Supplement)	N° in present work
606	a ₁	1	354
607	b ₁	2	239
608	c ₁	3	a ₁
609	341	4	b ₁
610	343	5	450
611	231	6	512
612	232	7	390
613	d ₁	8	c ₁
614	e ₁	9	526
615	335	10	d ₁
616	f ₁	11	e ₁
617	g ₁	12	73
618	h ₁	13	f ₁
619	422	14	493
620	239	15	62
		16	280
		17	g ₁

a) and b) *Two mountainous Landscapes*, by R. Roghman, in the Cassel Gallery, n° in catalogue, 206 and 207.

c) *A Landscape. Flashes of Lightning in the Sky*. — Engraved by Claessens. Present owner unknown.

d) *A Landscape. A Cluster of stunted Trees skirting a Bank, along which a Horseman passes, accompanied by a Man on Foot*. — 1 ft. 4 in. by 1 ft. 2 in. Panel. B. West sale, London, 1820, £ 120 (bought in). Afterward in the S. Rogers Collection. Present owner unknown.

e) *A small Landscape*. — John Knight sale, London, 1821, £ 315.8. Present owner unknown.

f) Same picture as Smith's n° 16.

g) *Abraham presenting his Wife Sarah to Abimelech*. — In the possession of the W. Cole family in 1836. About 4 ft. 10 in. by 6 ft. Canvas. Present owner unknown.

h) *Susannah descending the Steps of the Bath. One of the Elders slightly indicated in the Background*. — Dated 1653. 1 ft. 7 in. by 1 ft. 2 1/4 in. Panel. Probably from Sir Joshua Reynolds's Collection. Cf. however n° 41. Present owner unknown.

a) *The Triumphal Entry of a Warrior into Rome*. — Signed and dated 1646. In 1836 in the possession of the art-dealer Farrer. Present owner unknown.

b) *Belisarius*. — School-picture, in the Earl of Lonsdale's Collection, Lowther Castle.

c) *Portrait of a Gentleman, about thirty-four, with dark Hair falling on his Shoulders, black Cap trimmed with a small Gold Cord, brown Cloak, Gold Cross on Breast*. — Exhibited by W. R. Cartwright in the British Gallery. By F. Bol, in the Cartwright Collection, Aynhoe Park.

d) The same as Smith's n° 361.

e) The same as Smith's n° 362.

f) *Portrait of a Dutch Lady, holding a Gold Watch in her right Hand, and resting her left on a Table*. — Schamp d'Aveschoot Collection, Ghent, 1840, fr. 2600 (bought by Nieuwenhuys). Authentic picture by Rembrandt, now in the Nantes Museum, n° in catalogue, 473.

g) *Portrait resembling the Artist when about thirty-three, the left Side of the Face in Shadow, light curling Hair falling on the Shoulders. Large black Cap, black Cloak over a brown Vest, buttoned up to the Neck*. — Engraved by G. F. Schmidt. 2 ft. 6 1/2 in. 2 ft. 1/2 in. From the Peter Rainier

N° in Smith (Supplement)	N° in present work	N° in Smith (Supplement)	N° in present work
18	a)	26	f)
19	b)	27	364
20	403	28	455
21	285	29	g)
22	c)	30	h)
23	206	31	i)
24	d)	32	454
25	e)		

Collection. Bought by Smith. In 1836 in the James Morrison Collection. Present owner unknown.

a) *Portrait of a Lady, Hair combed back; black Silk gown, rich Lace Collar and Cuffs, Fan and Gloves in left Hand.* — Signed and dated 1642. 2 ft. 8 in by 2 ft. 2 in. Canvas. In 1836 in the Sam. Barton Collection, Manchester. Exhibited by S. Barton at Manchester in 1857. Present owner unknown

b) The same as Smith's n° 47.

c) A correction to Smith's n° 605.

d) The same as Smith's n° 530.

e) *Portrait of a Man about thirty-six, with small*

Moustaches. Fur Cap, brown Dress, white Collar, and Gold Chain. — 1 ft. 11 in. by 1 ft. 7 1/2 in. Panel. In 1836 in the D. van den Schrieck Collection. D. van den Schrieck sale, Louvain, 1861. Present owner unknown.

f) The same as Smith's n° 321.

g) The same as Smith's n° 336.

h) *An aged Man, styled "C. van der Hooft", in Profile, seated in an Arm-Chair, leaning his Head on his left Hand, and holding a Pen in his right.* — About 4 ft. 2 in. by 3 ft. Exhibited at the British Institution, in 1841, by George Hayter. Present owner unknown.

i) The same as Smith's n° 60.





CONTENTS OF VOLUME VII

INTRODUCTION

XXII. Portraits and Studies painted during the last Years of the Master (1661 to 1669).	1
XXIII. Historical Compositions and Portraits in fancy Costume of the last Years (1661 to 1669).	13

CATALOGUE OF REMBRANDT'S PICTURES, PART VII

486. The Staalmeesters, or Syndics. (Rijksmuseum, Amsterdam).	33
487. Portrait of a Man in a high Hat, holding a Letter in his right Hand. (Earl of Wimborne's Collection, Canford Manor).	35
488. Portrait of a young Man with his Hat on a Table beside him. (Count Wachmeister's Collection, Vanas, Sweden).	37
489. A Gentleman with a high Hat, his Gloves in his left Hand. (Prince Youssoupoff's Collection, St. Petersburg).	39
490. A Lady with an Ostrich-Feather Fan in her right Hand. (Prince Youssoupoff's Collection, St. Petersburg).	41
491. A young Lady with a little Dog on her Arm. (Civic Museum, Colmar).	43
492. Bust of an old Lady in a large Ruff and a black Cap. (Lady Wantage's Collection, London).	45
493. Portrait of an old Lady in an Arm-Chair, wearing a Widow's Cap and a Ruff. (National Gallery, London).	47
494. An old Gentleman with a pointed Beard, holding a long Silver-Mounted Cane (Dirk van Os). (Dr. Oxhotchinsky's Collection, St. Petersburg).	49
495. A pale young Man with long Hair and a broad-brimmed Hat, his left Hand in his Coat. (Metropolitan Museum, New York).	51
496. A Man in a broad-brimmed Hat, with a dark Beard and long Hair. (Metropolitan Museum, New York).	53
497. A Youth with a black Cap and long curling Hair. (Lord Leconfield's Collection, Petworth).	55
498. Portrait of an elderly Gentleman in a high Hat, erroneously called "Jeremias de Decker". (The Hermitage, St. Petersburg).	57
499. A young Woman, seated, her Hands folded on her Handkerchief. (National Gallery, London).	59
500. A young Gentleman, seated, with long fair curling Hair. (Mr. Alfred Beit's Collection, London).	61
501. Rembrandt with a Book and a Sword. (Lord Kinnaid's Collection, Rossie Priory).	63
502. Rembrandt in a grey House-Cap with a white Band. (Marquis of Lothian's Collection, Newbattle Abbey).	65
503. Rembrandt in a white Cap with a Palette, Mahlstock, and Brushes in his left Hand. (Lord Iveagh's Collection, London).	67
504. Rembrandt in a Cap over a parti-coloured Head-Cloth, with a Medal on his Breast. (Uffizi Gallery, Florence).	69
505. Rembrandt in a reddish Coat and brown Cloak. (Imperial Museum, Vienna).	71
506. Rembrandt laughing before the Bust of a Roman Emperor. (Collection of the family of the late Herr von Garstang, Berlin).	73
507. Rembrandt with a purple linen Cap on his long white Hair. (Sir Audley W. Neeld's Collection, Grittleton House).	75
508. A Man holding a Knife in his right Hand, and resting his Chin in his left. (Mr. A. R. Boughton Knight's Collection, Downton Castle).	77
509. A young Rabbi in a black Skull-Cap. (M. Rudolf Kann's Collection, Paris).	79
510. A Man with a large Beard, in a black Cap. (The Hermitage, St. Petersburg).	81

511. A Nun in a white Habit, with a large Veil on her Head. (Épinal Museum).	83
512. An old Man, seated, with a parti-coloured Cap on his Head and a long Cane in his left Hand. (National Gallery, London).	85
513. A Study of two Negroes. (Mr. George Donaldson's Collection, London).	87
514. A Cook at a Window, holding a Rose in her right Hand. (Lord Leconfield's Collection, Petworth.	89
515. Study of the Head of a bearded Man, his Face overshadowed by his Hat. (Marquis of Lothian's Collection, Newbattle Abbey).	91
516. An old Man, holding a Stick with a gold Knob in his right Hand. (Earl of Northbrook's Collection, London).	93
517. An old Man in profile, a broad Cap on his Head, his Hands clasped. (Royal Gallery, Dresden).	95
518. The Circumcision of Christ. (Earl Spencer's Collection, Althorp).	97
519. The Supper at Emmaüs. (The Louvre, Paris)	99
520. The Conspiracy of the Batavians under Claudius Civilis. (National Museum, Stockholm).	101
521. The Evangelist St. Matthew with the Angel. (The Louvre, Paris).	103
522. Study for the Head of St. Matthew. (M. Rudolf Kann's Collection, Paris).	105
523. Study for the Head of St. Matthew. (Musée Bonnat, Bayonne).	107
524. Homer. (Dr. A. Bredius' Collection, The Hague).	109
525. The Evangelist. (Messrs. Lawrie and Co's Collection, London).	111
526. The Accountant. (Mr. Charles M. Schwab's Collection, Pittsburgh).	113
527. A young Man at a Writing-Table. (Old Pinacothek, Munich).	115
528. The Sibyl. (Mr. T. J. Blakeslee's Collection, New York).	117
529. David playing the Harp before Saul. (Dr. A. Bredius' Collection, The Hague).	119
530. Haman begging for Mercy before Esther. (King of Roumania's Collection, Bucharest).	121
531. The Fall of Haman. (The Hermitage, St. Petersburg).	123
532. Pilate washing his Hands. (M. Rudolf Kann's Collection, Paris).	125
533. The Return of the Prodigal Son. (The Hermitage, St. Petersburg).	127
534. The Scourging of Christ. (Grand Ducal Gallery, Darmstadt).	129
535. A Man with a magnifying Glass in his right Hand. (M. Moritz Kann's Collection, Paris).	131
536. A Woman in a rich Cap with a red Pink in her right Hand. (M. Rudolf Kann's Collection, Paris).	133
537. A young Woman in a black Cap and a slashed black Gown. (Mr. R. B. Angus' Collection, Montreal).	135
538. Portrait-Group of a Dutch married Couple, known as "The Jewish Bride". (Rijksmuseum, Amsterdam).	137
539. A Dutch Couple with their three Children. (Ducal Gallery, Brunswick).	139
CATALOGUE OF REMBRANDT'S PICTURES ARRANGED ACCORDING TO THEIR SUBJECTS.	141
CATALOGUE OF REMBRANDT'S PICTURES ARRANGED ACCORDING TO LOCALITY.	185
A CONCORDANCE-TABLE OF WORKS GIVEN IN THESE VOLUMES AND IN SMITH'S "CATALOGUE RAISONNÉ".	229



Printed
for
CH. SEDELMAYER
by
LAHURE
PARIS







GETTY RESEARCH INSTITUTE



3 3125 01033 8719

